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THE SAN FRANCISCO BAY

March 28—April 3, 2001 • Vol. 35, No. 26 • FREE

GUARDIAN

The Best of the Bay ... Every Week

The Guerrilla Gourmet

Paul Reidinger finds 20 great local restaurants where you actually get your money's worth. [p.23]

Expert Opinion, Inc.

Talking about the talking heads with author John Stauber [p.19]

Color Vision

A new column on race, ethnicity, and everyday life [p.29]

Forget about it

Chuck Stephens on the best film you won't remember [p.47]

Taking a bite out of San Francisco: Steve Smith finds the ribs at Chivery Park fantastic.

sfbg.com

This week: Explore the history of Oakland's Mountain View Cemetery in Salvatore Prestianni's Graveyard Chronicles

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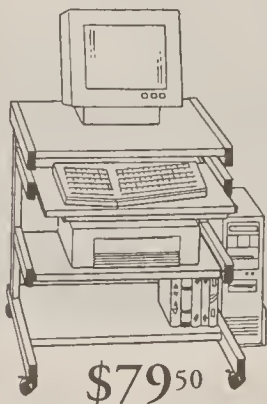


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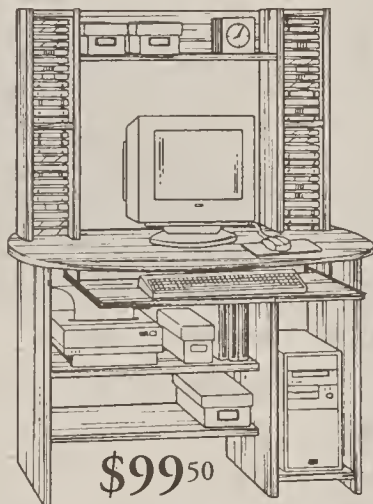
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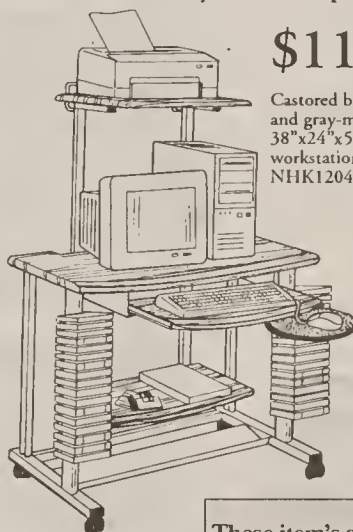
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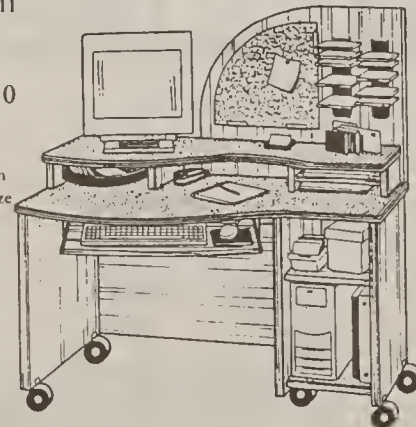
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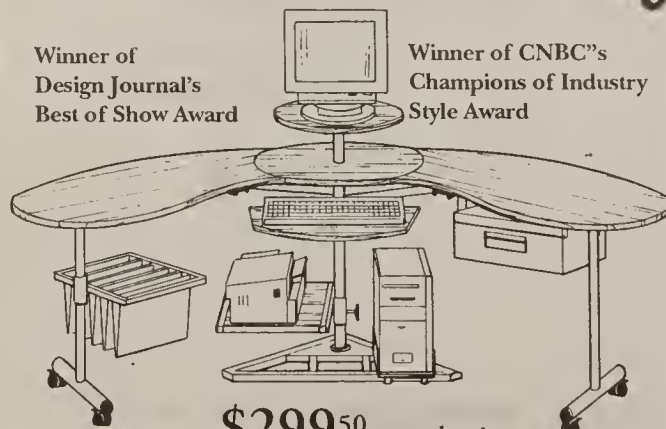
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Since 1966. An independent, locally owned and edited newsweekly.

Mold squad: Sean Spear, senior development specialist with the San Francisco Redevelopment Agency, checks a HUD-subsidized apartment in a Bayview housing complex for toxic mold on March 22. Spear, along with S.F. supervisors Sophie Maxwell and Tom Ammiano, joined neighborhood activists for a inspection of the property, owned by real estate giant AIMCO. The officials found widespread mold, which residents blame for health problems like asthma, rashes, headaches, and nosebleeds.



GUARDIAN PHOTO BY THOM SWIFT

cover story

Guerrilla Gourmet.....23

Paul Reidinger dusts off an old restaurant idea: getting your money's worth.

An unsentimental education

Making the canonical case for Michael Nava's Henry Rios novels. Plus: examining the new economy, translating scientific theories into everyday language, and looking into the history of Mallarmé's prose, wives, and planet hunting. In *Lit*.

The cover: Photo by Melissa Barnes.

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March 28-April 3, 2001

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in this issue

Last Monday night at around 6:30, a few minutes after all the lights in the office went dark and all the computers went dead, I was walking down Hampshire Street (trying to beg some spare electricity from our neighbor TechTV, which has a generator), and I ran into a couple of beat cops. They were trying to keep an eye on the Mission area that had suddenly lost power, and they weren't terribly happy.

Pacific Gas and Electric, they told me, hadn't bothered to let the police department know exactly when and where the rolling blackouts were going to be happening. So it was a little tricky trying to keep up.

That's the news from the darkened streets.

Meanwhile, the Associated Press reports that Clint Eastwood, who owns a golf course in Carmel that has solar panels on the clubhouse roof, is supporting legislation aimed at making solar energy more financially feasible for California businesses. He's backing a bill by Assembly-member Fred Keeley, (D-Boulder Creek) that would expand the law requiring utilities to give alternative-energy generators credit for the power they put into the grid.

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Bay Guardian Community Fund

Launched in 1991, this annual fund has assisted many local nonprofit groups. We ask your help in building community through heartfelt giving.

Here's the key point, taken from an AP report in the *San Francisco Examiner*: "PG&E opposes the legislation ... For every 100 megawatt hours of solar energy produced, the utility would lose \$2.6 million in fees, said PG&E spokesman Ron Low."

Imagine: PG&E, which has gouged ratepayers for years and spent hundreds of thousands of dollars lobbying in favor of the deregulation system that's completely screwed up the state, is now fighting against solar energy — cheap, renewable, reliable energy for a state plagued by blackouts — on the grounds that it will cost the company money.

For once the state legislature didn't listen to the utility lobbyists. Keeley's bill passed 75-1.

In fact PG&E is under fire on almost every front these days. Berkeley is now talking about public power. Chino and Ontario are talking about public power. The state legislature is moving toward approval of a bill that would make it easier for communities to form MUDs (see "Blackout Blackmail," page 13), and if the San Francisco-Brisbane Municipal Utility District proposal passes this fall, it could set the stage for the end of PG&E as we know it. Which would, well, make my day.

Tim Redmond
tredmond@sfbg.com

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Bookmarks

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The K Chronicles

Keith Knight's comic, now online every Wednesday. sfbg.com/toons

Graveyard chronicles

Salvatore Prestianni explores the history of Oakland's Mountain View Cemetery. sfbg.com/graveyard

Bloodshed in the Balkans

The bitter legacy of NATO's "humanitarian" war. Martin A. Lee's *Reality Bites* every Monday. sfbg.com/reality

Safeguards at risk

Corporate America's backdoor to the White House. Read Ralph Nader's *In the Public Interest* every Monday. sfbg.com/nader

Damage control

The chemical industry examined, in *Focus on the Corporation*. sfbg.com/focus

Ready for what?

The digital promise of the global village. Read Norman Solomon's *MediaBeat* online every Friday. sfbg.com/MediaBeat

Roadkill

Congress killed OSHA regulations. Charles Kupperman's *Ergo Sum*. sfbg.com/ergo

TV picks

Scottsboro: An American Tragedy, on KQED, channel 9, Mon/2, 10:30 p.m. sfbg.com

Cameros and mullets

Anthoni Patel watches *Heavy Metal Parking Lot*, in *VHS Nation*. sfbg.com/AandE/vhs

Hey hey, my my

They're with the band. *Looseleaf*, new short fiction by Dan Leone every Thursday. sfbg.com/looseleaf

Little rooster

Naim Sultan every Thursday in *Off Trail*. sfbg.com/offtrail

Fantasy world

Your only limitation is your imagination. Mistress Marisha's BDSM Q&A *The Truth Hurts* every Tuesday. sfbg.com/truth

Big Pussy

Where the hell is he, anyway? A new, uncut *asc* by Andrea Nemerson posts at noon every Friday. www.sfbg.com/asc

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Our A&E newsletter, every Thursday via e-mail. Also, weekly highlights in Bookmarks every Tuesday evening. Sign up at sfbg.com

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letters to the editor

UC's investments in Israel

Having read your article, I have come across a contextual content error ["Unfair Shares," 3/14/01]. You write: "Investments in these firms represent at least 11 percent of the UC system's \$59 billion investment profile, totaling \$6.2 billion or \$1.7 billion more than all direct U.S. federal aid to Israel combined." This sentence directly compares the UC's investments with the federal aid budget, giving the impression that UC supports Israel financially more than the U.S. government. Such a comparison is impossible to make, given the criteria for selecting the companies for which UC seeks divestiture: "companies that either have branches or subsidiaries in Israel or do \$5 million per year or more in business there." You then name 13 companies that fit this criteria. Based on this criteria, the only accurate statement possible is that "at least" \$65 million worth of business (13 times \$5 million) transactions occur annually between companies held by UC and Israel. Furthermore, as UC only owns a fraction of these companies, this comparison figure would be further reduced to determine UC's direct investment in the Israeli revenues.

Tony Simopoulos
Toronto, Canada

Cell phone radiation

Mark Krumholz should do those of us who share his opinion that "scientists need to take responsibility for the technologies they produce" a favor and head back into the ivory tower for a few courses in history, logic, and critical thinking ["Astronomy and Its Discontents,"

3/7/01]. In a Nov. 25, 2000 article in the British medical journal the *Lancet* titled "Physics and Biology of Mobile Telephony," the author, a physicist at the University of Warwick summarizing recent scientific research into the effects of microwave radiation, concludes his article with the following: "Finally, in support of the reality of an adverse health impact of non-thermal influences of the kind of radiation used today in mobile telephony [i.e., cell phones and their antennas], we should recall that during the 'cold war' the Soviet irradiation of western embassies with microwave radiation (of an intensity intermediate between that in the vicinity of a handset and a base-station), done with the express intention of including adverse health effects, was quite successful."

Douglas Loranger
San Francisco

Presidio stockbroker?

My thanks to the *Bay Guardian* for your excellent coverage of issues impacting the Presidio's future, such as the proposed (but not yet finalized) Lucas development.

Recent events suggest Lucas is not the only high-tech company hoping to come soon to a national park near us. The latest proposed corporate tenant for the Presidio is a high-profile online investment brokerage whose offices are currently located south of Market. This brokerage firm proposes to renovate the Presidio's historic Building 35 (near the Main Post's fire station) and then occupy most of the building under a long-term lease.

If you don't think a stockbroker's office belongs in a national park, if you don't want the Presidio to become an e-business park, or if you object to the restriction of public access to the General's office — please say so, in writing, before April 16. Call 561-5414, request a copy of the Environmental Assessment for Building 35, and study the proposal (you can also view it at www.presidiotrust.gov). Then write to John Pelka, Presidio Trust, P.O. Box 29052, S.F., CA 94129-0052 (or fax to 415-561-2716 or e-mail to building35@presidiotrust.gov).

Bill Henslin
San Francisco

For the record

In "Which City Departments Are Hiding from the Sun" (3/21/01), we wrote that we "could not verify" whether the Board of Supervisors provided us with department head calendars. No information was withheld — the clerk of the board is not required to keep supervisor's calendars.

"San Francisco's Other Virus" (3/21/01) unfairly characterized the eligibility for liver transplants and the process by which transplant decisions are made. HIV-positive people are not "at the bottom of the list" for transplants. Until very recently, HIV-positive people were not even eligible for transplants, because it was thought that immunosuppressant drugs, which prevent the recipient's body from rejecting the new organ, would devastate the immune systems of HIV-positive people.

The process of deciding who receives an organ involves a large team of doctors and social workers and should not be described as a "racket."

The guide to hepatitis C resources misstated the phone number for the American Liver Foundation. It's (415) 248-1060.

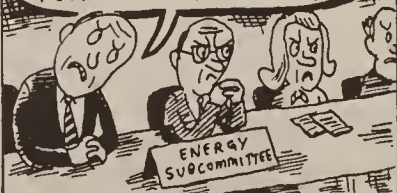
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TROUBLETOWN

BY LLOYD DANGLE

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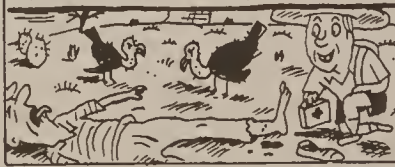
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- Inspect fuel lines & hoses
- Replace fuel filter*
- Inspect heating & cooling system
- Check & top off fluids
- Inspect & adjust drive belts
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- Lubricate chassis
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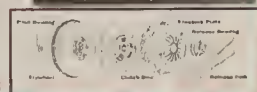
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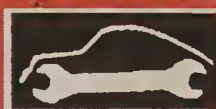
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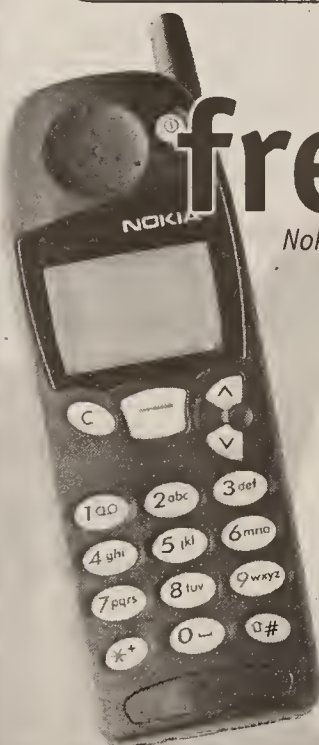
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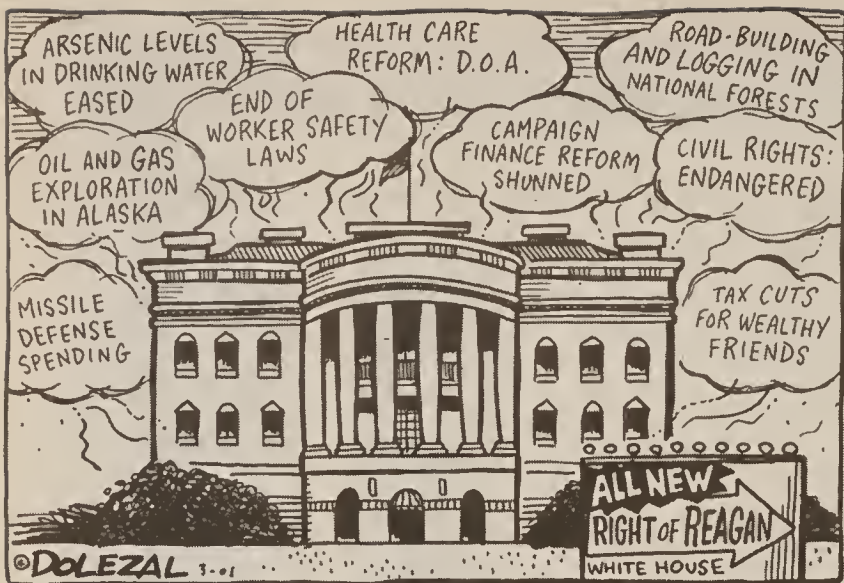
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opinion

by harrison j. chastang III

Remembering Joe Rudolph

KPOO-FM station manager Joe Rudolph's phone was ringing off the hook. KPOO had just run the entire speech of Nation of Islam leader Louis Farrakhan, and the angry calls ranged from Jewish Defense League members demanding an apology to other callers threatening to have KPOO's FCC broadcast license pulled.

Rudolph refused to issue any apology about Farrakhan's speech, telling each caller that there were nearly 100 radio stations in the Bay Area and that KPOO was the only station that was going to play, in its entirety, a speech by someone like Farrakhan. Callers who didn't like the speech could tune in to the 99 Bay Area stations not playing Farrakhan. That's what Joe Rudolph's commitment to true "free-speech radio" was all about.

Rudolph died suddenly March 12 of undisclosed causes.



JOE RUDOLPH (WITH POET SONJA SANCHEZ) IN A 2000 PHOTO

While Rudolph allowed KPOO staffers the freedom to say and to play what they wanted, he also made it clear that KPOO's mission was to provide news, music, and information primarily to the Bay Area's black community but also to the Bay Area's underserved communities. If on-air staffers were uncomfortable with KPOO's mission, Rudolph would urge them to get jobs at other radio stations, and while some staffers did move on to stations such as NPR, Pacifica, and KGO, others have come, stayed, and won many awards for broadcast excellence under Rudolph's leadership.

The 1995 Communication Deregulation Act has resulted in a sharp reduction of black-owned radio stations, and the majority of the remaining black-owned stations depend heavily on syndicated programming and produce very little, if any, serious news and public affairs coverage. Rudolph rejected countless proposals to air syndicated programming, because he felt the station's total focus should be on local issues and how national and international events affect low-income people and people of color in the Bay Area.

Rudolph's commitment to providing news and information to listeners included agreements allowing KPOO to broadcast gavel-to-gavel coverage of the San Francisco Board of Supervisors and the San Francisco Redevelopment Agency and comprehensive coverage of San Francisco election results at a time when major radio stations, including a growing number of noncommercial stations, were moving away from locally produced programs, particularly news and public affairs programming.

If you liked Miles Davis, you would have liked Joe Rudolph. Both were from Saint Louis, and each would give you the shirt off his back if he knew you and liked you. Miles's temper was legendary — and the list of people Rudolph cursed out for not doing the right thing includes station staffers, mayors, governors, P.R. reps, network anchors, potential donors, and other powerful people. Like Miles, Rudolph would not compromise and insisted on doing things his way, despite what others would say or think, something rare in the era of consultants and focus groups determining the direction of radio stations.

It was one of those late election-night broadcasts from San Francisco's City Hall, and Rudolph was behind the mic at the studio. As the evening was winding down, Rudolph asked on the air, "Who's left hanging around?" When told that *Bay Guardian* publisher Bruce B. Brugmann was one of the few media types still in the room, he said, "Put Brugmann on for a few minutes; he's a good guy."

"But don't let him go on too long pontificating about PG&E, Manhattanization of San Francisco, or any of the other things Brugmann likes to rant and ramble on about." ♦

Harrison J. Chastang III is the news director at KPOO-FM.

editorials

The lessons of Lodi

On Monday, March 19, when rolling blackouts cut power and shut down businesses all over California, the lights in the city of Lodi stayed on. Lodi has its own public power agency — and city officials refused to go along with Pacific Gas and Electric Company's order to turn off the juice. Four other public utility districts in northern California — Sacramento, Palo Alto, Santa Clara, and Alameda — have warned PG&E that they won't necessarily go along with future blackout orders.

That's a welcome show of rebellion against what consumer advocates have shown are artificial power shortages, triggered by a handful of big utilities and power generators who are trying to blackmail the state into bailouts and rate hikes (see "Blackout Blackmail," page 13). And it sends a timely message to San Francisco — a city that for 80 years has operated its own hydroelectric dam but is still under PG&E's private-monopoly thumb.

Lodi, with public power, has the leverage to tell PG&E it won't turn off its customers' power just to help the private utilities make more money. San Francisco is still scrambling even to get PG&E to inform emergency personnel like the police and fire departments when blackouts are about to occur.

That's yet another powerful argument in favor of the municipal utility district measure on the November ballot. But city officials don't have to wait until the MUD measure passes to begin acting as if San Francisco were, and ought to be, a public power city. City Attorney Louise Renne still hasn't

informed PG&E and the Turlock and Modesto Irrigation Districts, which grab a large share of the city's power (under disastrous long-term contracts Renne helped negotiate in 1987) that San Francisco intends to break those pacts and start bringing its power home. In fact, neither Mayor Willie Brown nor Renne has made any strong public statement denouncing the recent blackouts and calling for San Francisco to enforce the federal Raker Act, which requires the city to sell its cheap public power to local residents and businesses.

The supervisors, to their credit, voted March 19 to support a bill in the state senate, S.B.X1 23, that would make it easier to form MUDs. The bill, by Sen. Nell Soto (D-Ontario), is headed for the senate's energy committee and deserves strong public support. Assemblymember Carole Migden promised to support the bill, and Assemblymember Kevin Shelley says he's "inclined to support it."

Meanwhile, cities from Berkeley to Chino are joining the growing movement toward public power. And with the governor doing nothing but handing more money to the utilities, the best hope for a real long-term solution to the state's energy woes lies with a citizen initiative. Harvey Rosenfield's Foundation for Taxpayer and Consumer Rights has talked about an initiative to reregulate and promote public power. With the private utilities under attack in cities all over California, there's no reason for delay on a statewide measure: the foundation should move ahead and begin circulating petitions. ♦

Recover the \$9.3 million

Building more affordable housing is probably the safest issue in San Francisco: some people don't want it built near them, but everyone agrees it needs to be built. The only problem is finding the money.

So it's unforgivable that Planning Department director Gerald Green let \$9.3 million earmarked for affordable housing slip through the city's fingers.

The city collects affordable-housing money from developers who build big office projects. As Gabriel Roth reported last week (see S.F. Confidential, 3/21/01), for five years Green neglected to raise the rate at which that money is assessed to keep up with inflation — although the law specifically directs him to.

By our calculations, that negligence saved developers \$9.3 million. That amount could have

been used to leverage additional money from the federal government. It's safe to say that Green cost more than 100 low-income families a permanent, affordable home.

Fortunately, the city can still move to get the money. The law says developers who fail to pay the fee — even if the Planning Department never told them to — don't get off the hook. The city can file a lien on their office buildings to collect what they owe. The Board of Supervisors, which is looking for housing money, should immediately pursue that strategy. And City Attorney Louise Renne, up for reelection soon, faces a crucial test: will she move aggressively to collect this money from developers? If she caves, she'll be handing challengers a very popular issue. ♦

The CDC's bad medicine

Substandard medical care has plagued California's vast and ever expanding state prison system for the past 15 years. And for the past 15 years the California Department of Corrections has battled numerous lawsuits filed by sick prisoners, mouthed platitudes about providing quality health care, and made cosmetic changes to its medical facilities.

And through it all, ill and injured human beings have been treated unconscionably and left to die. As A. Clay Thompson reported March 14 (see "Hell-th Care"), Gloria Broxton is a textbook case. Broxton, 38, is dying of cancer — and medical records strongly suggest that her demise has been hastened by botched and delayed treatment.

The Corrections Department, a \$4.8 billion enterprise that holds the lives of 160,000 inmates in its hands, refuses to recognize that health care is a human right, one that extends to those behind bars.

Two state bills that would reform the penitentiary health care system are pending. A.B. 675, authored by San Francisco assembly member Carole Migden, would make it easier for terminally ill inmates like Broxton gain early "compassionate release." In the senate, S.B. 396, by Sen. Sheila Kuehl, would force the Corrections Department to get its medical facilities accredited (they aren't at present) and do away with the \$5 copayment prisoners are now required to make when seeing a doctor. Both bills deserve strong public support.

But ultimately, the legislature ought to go further and take prisoner medical care away from the CDC altogether. Assemblymember Richard Polanco has talked of allowing the University of California's medical schools to oversee the treatment of prisoners; that's an idea worth pursuing. But ending the CDC's bad medicine is a human rights mandate. ♦

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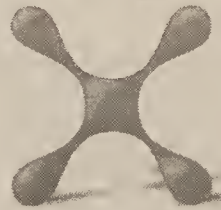
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Study shows energy crisis was created by power suppliers

By Savannah Blackwell

Every day, it seems, the evidence grows stronger that California's energy crisis is being manufactured by a handful of private companies in the name of higher profits.

On March 18 the Foundation for Taxpayer and Consumer Rights — the organization that backed a 1998 initiative that would have eased some of the financial burden of deregulation from consumers' shoulders and corrected some of the mistakes of the state's deregulation law — released a report concluding that the demand for electricity in California in four of the last six months was actually lower than in 1999.

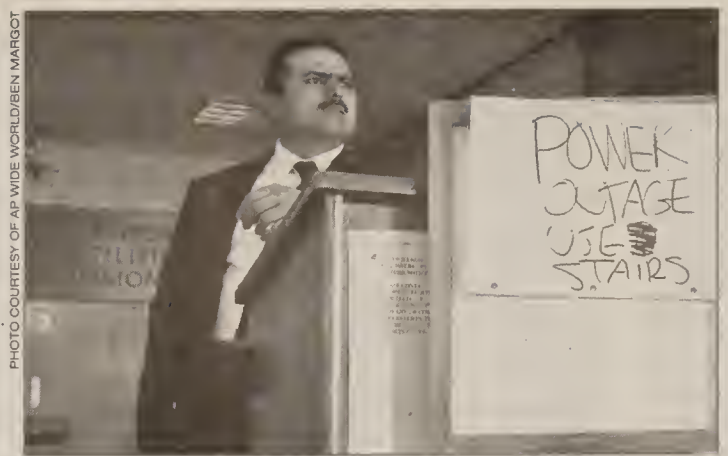
"The blackouts were intended to blackmail the state into pumping money into the pockets of the energy companies while re-igniting the sense of urgency around bailing out the utilities," the report states. The group indicted "utility, energy and Wall Street firms" for manufacturing the crisis "for their financial gain."

The report concludes that despite the recent spike in the cost of natural gas, there has been plenty of fuel available to

run California's power plants. It states that generators abused regulations allowing them to withhold power for "unplanned outages" and "unscheduled maintenance" to drive up the cost of electricity on the market.

(Indeed, Loretta Lynch, the head of the state Public Utilities Commission was quoted in the March 20 *San Francisco Chronicle* as calling it "highly suspicious" that some 12,000 megawatts, one-third of the electric capacity of the state's mainstream power plants, were taken off-line for maintenance March 19, the day of the most recent blackouts.)

The foundation report makes a neat point of demonstrating the close relationship between blackouts, or the threat of blackouts, and capitulations from state legislators and Gov. Gray Davis. For example, on Jan. 16 Pacific Gas and Electric Company and Southern California Edison announced they were broke and defaulted on payments to generators. On Jan. 17 blackouts occurred. On Jan. 18 emergency legislation was passed giving Davis the power to use taxpayer money to buy electricity.



Higher power. A California Public Utilities Commission guard stands in front of the elevator entry to the PUC building March 19 during a rolling blackout in San Francisco. Evidence is growing that the blackouts are caused by private companies seeking higher profits.

On March 24 representatives of the state's Independent System Operator — the agency responsible for making sure there's enough juice on the grid — announced that power generators have overcharged Californians \$6.2 billion since May.

And yet, on March 26 the CPUC announced another 40 percent hike in electricity rates.

The crisis is encouraging efforts both in

the state legislature and in communities around the state to take public control of the electricity business.

"The promises of deregulation were so syrupy with free-market wisdom," Paul Van Dyke, legislative director for state senator Nell Soto (D-Ontario), told the *Bay Guardian*. "You don't hear about how smart the free market is anymore."

See "Power," page 16

Rebel yell

Zapatista activists occupy the Mexican Consulate in San Francisco

By Camille T. Talara

March 22 will be remembered by local Zapatista activists as the day one of their own occupied Mexico's consular office in San Francisco. Renee Saucedo — immigrant rights activist, lawyer, and director of the Day Laborer Program — led negotiations for more than a dozen protesters who met with Mexican consul general Arturo Balderas and then staged a sit-in, bringing consulate business to a halt for more than four hours. Saucedo and San Francisco's foremost Zapatista activist and fair-trade advocate, Nancy Charraga, wearing a red bandanna around her face, penned a letter to President Vicente Fox Quesada demanding that he persuade Mexico's Congress to meet with the Ejército Zapatista Liberación Nacional rebels to discuss the San Andres Peace Accords, a 1996 agreement calling for indigenous self-determination that was signed by the Mexican government but never acted on. The activists were not prepared to leave until they were sure their petition had made its way to Mexico's new president, who was in California to discuss the state's growing economic relationship with his country.

The action came after the EZLN's 16-day caravan to Mexico City that drew thousands of participants from within Mexico and abroad and concluded with what *La Jornada* newspaper called "the largest mobilization ever registered" in the capital's main plaza — more than 200,000 people. The EZLN had arrived at the government's doorstep to meet with Congress.

Several of the protesters occupying

the Mexican Consulate had participated in the caravan and were resolved to keep up the pressure.

"These protesters have been here many times before, and we always talk to them," Balderas explained. "But now they [are re-

fusing to leave].... I don't know why they've chosen such extreme measures."

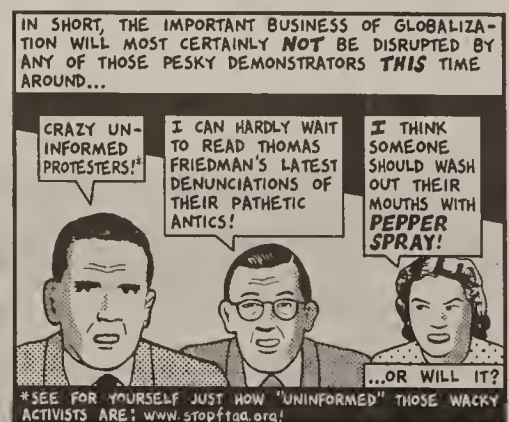
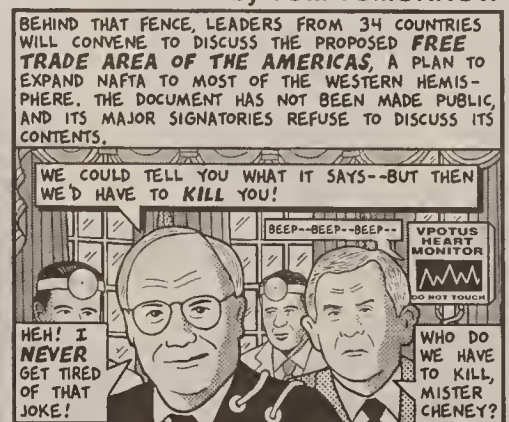
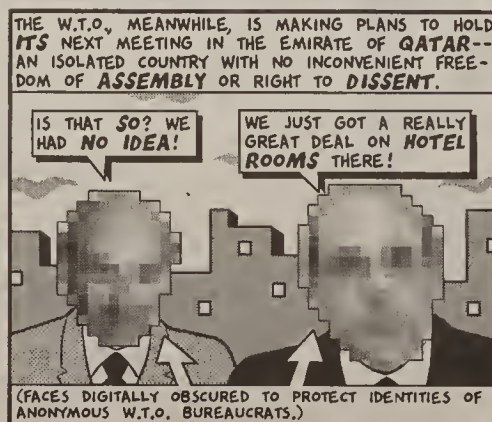
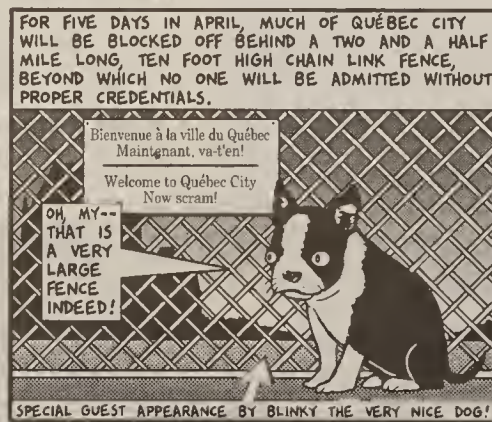
But Saucedo, Charraga, and their companions said they've waited five years for the Mexican government to comply with the peace accords. Instead, the government has established military bases and checkpoints throughout the region, displaced thousands, and covertly supported paramilitary groups — one of which massacred 45 native women, children, and elders in Acteal in December 1998.

"Congress had already promised to meet with the Zapatista commanders, and now they're trying to back out," Charraga said. "We're asking Fox to do everything within his power to pressure Congress. [Instead, he's visiting California], doing business as usual, which is continuing to further free-trade agreements without really taking into consideration the needs of the Mexican people."

The occupation of the Mexican Consulate
See "Zapatista," page 17

THIS MODERN WORLD

by TOM TOMORROW



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news s.f. confidential
by gabriel roth

School of Fisher

By the time you read this, the San Francisco Board of Education will probably have taken a big step toward ending its contract with Edison Schools Inc. The city's three-year experiment with public-education profiteering will soon be over; no one will ever again try to milk our city's kids for school funds; hooray for the school board; etc.

Not so fast.

A nasty fact has gone largely unmentioned in the Edison controversy: the San Francisco school board isn't the final authority in the dispute.

The final authority is Gap CEO Don Fisher.

Gov. Gray Davis appointed Fisher to the California Board of Education less than two weeks ago. That board may be able to overrule San Francisco's decision to oust Edison.

Can Edison appeal to the state board? The law is ambiguous. Edison chief Chris Whittle says yes; San Francisco school board president Jill Wynn says no. And Rae Belisle, chief counsel to the state board, called the revocation "a novel situation"; she says it's not clear whether the board can hear the appeal.

But that decision will be made by the state school board members themselves — and we can expect Fisher to take a very personal interest in the matter. The pocket-T magnate is a longtime champion of Edison.

Fisher bought home computers for 237 students, at a cost of \$1.8 million, to grease the skids for the firm's San Francisco charter. He has been similarly generous to Edison schools in other California towns; his total commitment to the company is at least \$25 million. Fisher's foundation owns a substantial stake in Edison, as does his son John.

So Fisher's appointment to the state board — at the exact moment when Edison execs are preparing their appeal — is just a little suspicious.

According to the governor's office there's no connection between the appointment and the Edison controversy. Davis spokesperson Roger Salazar told us that "Mr. Fisher was appointed based on his longtime interest in education and California education policy." His contributions to the governor's campaign war chest may also have helped. Neither Fisher nor Edison executives returned our calls.

Unless Fisher's foundation sells its Edison shares, he may not be able to vote on the appeal. But he won't have much trouble lobbying his colleagues, five of whom

come from business backgrounds. When it comes to California schools, it looks like the foxes are in charge of the hen house.

Fisher price

As if privatizing public schools, exploiting third-world labor, and stripping redwood forests in Mendocino weren't enough fun for one lifetime, Fisher is also doing his best to drain San Francisco's treasury.

The Gap is one of 52 corporations fighting in court to overturn the city's business-tax structure. (Others include Pacific Gas and Electric, Hearst Corporation, and Levi Strauss and Company.) A slim majority of the supervisors apparently favors settling the lawsuit and giving those companies millions of dollars in back taxes.

The first public hearing on the settlement proposal takes place at a board committee meeting at noon, March 28, the day this is published. Show up in City Hall, Room 263, and tell Fisher and his friends where to stick it.

Keep on duckin'

The Planning Department's excuses keep getting worse.

As this column reported last week, planning director Gerald Green lost the city \$9.3 million for affordable housing. By failing to raise a key rate to keep up with inflation, Green let office developers off the hook. But although Green didn't bill them for the full amount, those developers are still liable for the higher fees.

At a March 22 meeting of the Board of Supervisors' Housing, Transportation, and Land Use Committee, Sup. Aaron Peskin asked planning senior manager Jim Nixon why the department didn't raise the rate. Nixon's answer is a small masterpiece of patronizing obfuscation:

"There's an indices that the department is to look at. It's as though you're saying, 'Go out on Van Ness Avenue and tell me if the traffic is moving and report back to me on January 1st of every year.' How do you tell if the traffic is moving? Look at that blue truck. If that blue truck doesn't move, for the definition, traffic's not moving. The indices that we were to look at didn't move."

Nixon would like us to believe that the technical issues involved are so complex that we laypeople couldn't hope to understand them without an infantile metaphor. In fact, the law is very simple: The fee should rise and fall along with the average price of a newly built single-family house in San Francisco, San Mateo County, or Marin County. That figure is Nixon's blue truck.

The city wasn't watching the blue truck for most of the period in question; it only commissioned housing-price studies covering 1998 and 2000. For last week's story we commissioned studies for 1996, 1997, and 1999, based on the same data the city uses. Here's that index Nixon referred to:

1996: \$287,264
1997: \$338,676
1998: \$396,558
1999: \$431,568
2000: \$541,654

The blue truck, in other words, was tearing along Van Ness Avenue at the real-estate-market equivalent of 85 miles per hour, running reds and knocking down stray pedestrians. Try telling them it wasn't moving.

Mission made impossible

The mission of the Public Defender's Office is to "provide protection to the least powerful and most disliked members of the community."

But what does that matter when there's an election at stake?

In January, on her first day on the job, new public defender Kim Burton fired chief attorney Jeff Adachi — who is challenging her for the post next spring. So Adachi asked to continue as lead counsel for Jihad Baqleh, the cabbie accused of robbing, raping, and murdering Julie Day. After all, he'd been preparing to defend Baqleh for two years. He knows the case inside and out, he says; Baqleh trusted him.

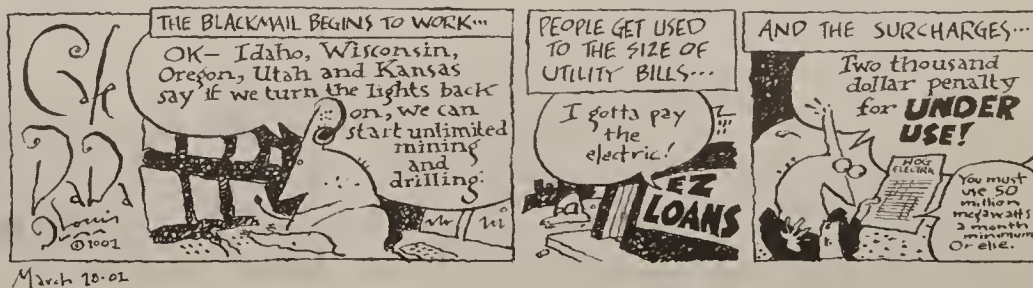
Burton rejected Adachi's request in a brief letter. "This office intends to continue its representation of Mr. Baqleh," she wrote. She didn't give a reason in the letter, and she didn't return our calls.

It's common for lawyers who leave the office to take big or complex cases with them. But the Baqleh case is high profile. Whoever handles it will get a lot of press attention later this year. Burton might be happier if that person isn't Adachi.

But there's more at stake here than publicity for Adachi's campaign. The real loser is Baqleh.

Baqleh is not a sympathetic figure. He's charged with a brutal crime. But he still has a constitutional right to representation. And even though it's not in the Constitution, some would say he has a right to representation that's not compromised by petty politics. ❖

Additional reporting by Tali Woodward.
Got a tip? E-mail gabriel@sfbg.com.



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Ma bell rides again

The Telecommunications Act of 1996 was supposed to promote competition among telephone companies and lower prices for consumers. So why does Pacific Bell still control more than 90 percent of San Francisco's home-phone market? Although the industry was legally opened to competition, Pac Bell still owned the phone lines, so it was nearly impossible for another company to jump in.

That was before broadband. When AT&T bought Tele-Communications Inc.'s cable lines in 1998, it suddenly went from underdog to top dog. AT&T can now deliver local and long-distance phone service, cable TV, and Internet data, all through cable lines. Pac Bell is finally getting some real competition.

Other companies have leased Pac Bell lines, but their best deals are still pricey (\$50 to \$60 for unlimited local calls, 200 minutes of long distance, and extra calling features). In contrast, AT&T Digital offers unlimited local calls, 180 minutes of long distance, call waiting, caller ID, and three-way calling for \$30.95. At this point, the service is limited to Potrero Hill, Bernal Heights, and part of the Mission, but the company hopes to have the rest of the city wired by 2003.

Media activists find it ironic that AT&T is helping to diversify one market while it struggles to maintain its monopoly on cable Internet access. But others underscore the value of competition. While Pac Bell charges \$10.69 for its most basic local service, AT&T's

is only \$10. Pac Bell charges an additional \$10.69 a month, plus a \$33 connection fee, for another phone line; AT&T currently charges \$5 and no connection fee. A Pac Bell toll call to San Jose will cost you between 5¢ and 9¢ a minute; on AT&T that same call is 5¢ a minute at any time.

On fancy extras such as call waiting, caller ID, and three-way calling, AT&T again provides the better deal. One phone line with those three features and local service is \$19.95; Pac Bell charges \$23.32 a month (plus hookup fees) for the same plan. Unlike Pac Bell, AT&T provides its own long-distance service at 7¢ a minute, plus \$5 monthly, for state-to-state calls, a price that's comparable to those of MCI, Sprint, and Working Assets long distance.

Linda Sherry of nonprofit advocacy group Consumer Action says she's glad to see an alternative to Pac Bell but worries that phone customers will buy more minutes or options than they really need. "People really have to look at their own use of the telephone before they can evaluate a new offer like this," she said.

Pac Bell spokesperson Bill Mashek told us that until his company is legally allowed to offer long-distance service later this year, Pac Bell can't fully compete. "When we get a whole package, consumers will really be able to benefit," he said. "They'll be able to compare apples to apples."

Cassi Feldman

To learn more about AT&T go to www.digitalphone.att.com. For more on Pacific Bell visit www.pacbell.com. To compare local long-distance plans, visit www.abelltolls.com.

If you have a question or complaint for Consumer Watchdog, e-mail Cassi Feldman at cassi@sfbg.com.

Power

From page 13

Soto is sponsoring a bill that would make it easier for cities to form municipal utility districts (see "Policy Roundup," 2/14/01).

The state senate's Judiciary Committee voted unanimously March 20 to refer the bill to the Energy, Utilities, and Communications Committee. Evan Goldberg, a spokesperson for energy committee chair Debra Bowen (D-Marina del Rey), said the bill would be scheduled for a hearing before the committee but could not say when.

Van Dyke characterized the move as somewhat of a victory in that the Republicans on the committee, who were going to vote against it, did allow the bill to continue to wend its way through the legislature.

The cable industry is the MUD bill's most vocal opponent. Van Dyke said the rumor is that those companies are really opposing the bill as a political and financial favor to the utilities.

"Everyone with half a brain can see that what the investor-owned utilities have been telling the legislature hasn't been true," Van Dyke said. "Nobody wants to be seen as supporting them

right now. The cable industry doesn't have the same blemish."

PG&E is, of course, opposed to the Soto bill. A March 1 company letter to Soto states, "Municipalization is a blunt instrument."

Meanwhile, the *Los Angeles Times* reported March 23 that officials in Chino are considering forming a MUD with the neighboring town of Ontario, Soto's base. In Berkeley the city council voted 5-2 March 20 to authorize spending \$85,000 on a feasibility study that could lead to public power. The study would look at the possibility of Berkeley joining with the East Bay Municipal Utility District to create a public power system or, if EBMUD is not interested, of Berkeley forming a MUD on its own, councilmember Kriss Worthington told the *Bay Guardian*.

Even factions within labor — which has come to side frequently with the utilities — are starting to embrace public power. The California Federation of Teachers adopted a resolution March 11, at the group's annual convention in Los Angeles, stating officially that the group favors the transfer of the power system into public ownership. ♦

E-mail Savannah Blackwell at savannah_blackwell@sfbg.com.

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Tale of two cities

S.F. power district may not need Brisbane after all

By Rachel Brahinsky

San Franciscans can form a municipal utility district even if Brisbane voters reject such a plan, according to a legal opinion released this month by the state legislature.

Public power supporters say the March 9 opinion, which contradicts a prior opinion by San Francisco city attorney Louise Renne, could help clear a major hurdle in the creation of a MUD. After Renne told city officials last April that a MUD could not legally be formed by a single city, MUD supporters included Brisbane in their proposed utility district. Renne maintains that both cities must vote to approve the district.

But in his opinion, state legislative counsel Bion Gregory writes that an S.F. MUD is not contingent on approval by Brisbane. "If the voters in Brisbane reject the measure, the municipal utility district may be established in San Francisco," Gregory writes.

Ross Mirkarimi, volunteer campaign director for the Coalition for Lower Utility Bills, welcomed the development. "With each turn of the corner, on the state level and at the local level, we're discovering that the ability to form a MUD is more of a reality," he said. "The barriers are being knocked down."

CLUB gathered more than 24,000 signatures last summer to qualify the MUD proposal for the ballot. On Nov. 6, San Francisco and Brisbane voters will weigh in on whether to create the MUD, an independent public agency that could compete with PG&E for the region's electricity business. The best-known MUD in the state is SMUD in Sacramento.

Renne's office did not return our call for comment, but on June 29 she sent a

memo to the city's Registrar of Voters stating that a MUD would be created "only if a majority of the voters in San Francisco and in Brisbane vote in favor of formation [emphasis added]."

Others have argued that Brisbane's vote essentially could be overruled; if San Franciscans voted for the MUD, the new agency could then annex tiny Brisbane, even if voters there tried to opt out. Some Brisbane officials have balked at the MUD concept because of that threat.

"Brisbane did not want veto power over it, [but] Brisbane has rights as a sovereign entity," Brisbane mayor Clarke Conway told the *Bay Guardian*. Conway added that he and the rest of the city council have not taken a position on the proposal.

Neil Eisenberg, chair of the San Francisco Local Agency Formation Commission, which oversees MUD proposals, told us he's seeking consensus between all the parties involved — San Francisco, Brisbane, S.F. LAFCO, and CLUB. Eisenberg hopes they will agree to abide by the legislative counsel's opinion that a Brisbane veto would not sink the MUD. LAFCO will discuss whether to enter into the agreement at its April 5 meeting.

Meanwhile the San Francisco Department of Elections is still in the process of determining the filing fees and other requirements for candidates seeking one of the five seats on the MUD board of directors, which will also be elected in November. Spokesperson Christiane Hayashi told us the department plans to announce its official guidelines in mid April. ❖

E-mail Rachel Brahinsky at rachel@sfbg.com.

Zapatista

From page 13

sulate was the latest move by local activists who support the Zapatistas. Since Jan. 1, 1994, after Tzotzil, Tzeltal, and Chol rebels descended from the mountains of Mexico's poorest, southernmost state and took hold of six communities to protest the North American Free Trade Agreement, activists here have shown their support. The San Francisco Board of Supervisors has also gotten involved. In 2000 a local group including Sup. Tom Ammiano visited Zapatista communities. And Sup. Chris Daly, who traveled to Mexico City to witness the Zapatista caravan's arrival, sponsored a March 7 resolution commending a peaceful march.

On March 23, Mexico's House of Representatives voted 220 to 210 in favor of holding a session with the Zapatistas, with representatives from Fox's Partido Acción Nacional party voting unanimously against it. Zapatista delegates are meeting with Congress March 28.

After he returned to Mexico, Fox

went against his party and took steps to meet the Zapatistas' demands for renewed negotiations. He freed 5 of 12 prisoners allegedly affiliated with the guerrillas. He also withdrew all troops from one of the military installations in Chiapas and announced plans to convert the remaining two into "centers for the development of indigenous communities."

Zapatista supporters remain skeptical, though. Trade policies embraced by the Fox administration are opposed to the Zapatistas' basic demands for autonomy and control over the territories they've occupied for hundreds of years — territories containing precious timber, uranium, and massive oil deposits.

"We want to make it clear to them that if there aren't changes, we'll be back," one of the protesters emphasized. "There's been a rejuvenation of the movement to support indigenous society in Mexico. We're going to stand strong." ❖

E-mail Camille T. Taiara at camille@sfbg.com.

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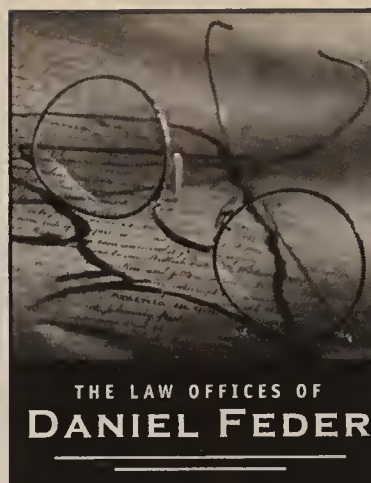
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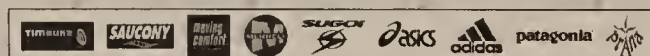
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Illustration: Scott Johnson
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news

alerts

by camille t. taiara

Cross-border solidarity

Wednesday, March 28, delegates from Pastors for Peace and other local groups speak about their experiences in the Zapatistas' historic caravan to Mexico City to discuss indigenous rights with the federal government. The event, sponsored by the San Francisco Bay Area Friendship and the Marin Interfaith Task Force, includes a slide show by documentary photographer Bill Hackwell. Proceeds will be used to purchase food and medicine for delivery to Honduras, Nicaragua, El Salvador, and Chiapas, Mexico. *Dinner 6 p.m.; program begins at 7 p.m., Mission Cultural Center, 2868 Mission, S.F. \$5-\$15. (510) 869-2577.*

Lights out

Wednesday, March 28, Graham Brownstein, organizer for the Utilities Reform Network, speaks to the Richmond District Democratic Club about California's energy crisis. *7 p.m., Richmond District Police Station, Community Room, 461 Sixth Ave., S.F. Free. (415) 668-2482.*

A family affair

Friday, March 30-Saturday, March 31, the Center for African and African American Art and Culture presents a conference on revitalizing extended families in African American communities. *Fri/30, 7-10 p.m.; Sat/31, 3-5:30 p.m., Center for African and African American Art and Culture, 762 Fulton, S.F. \$10 per evening; \$8 for students and seniors. (415) 928-8546.*

'Carson City 10'

Saturday, March 31, find out about 10 Native American youths facing murder charges — and possibly the death penalty — in Carson City, Nevada, in a case that many say is plagued by racism and lack of evidence. Several of the defendants and members of their families will speak at the event, sponsored by the Tashunka Witko Brigade, the Northern California/Great Basin Region American Indian Movement, the International Indian Treaty Council, and many others, including performances by Red Hoop drum circle and Without Reservation. *7-9 p.m., Women's Bldg., 3543 18th St., S.F. \$5-\$10 donation. (415) 731-3786.*

Commemorate Cesar Chavez

Saturday, March 31, celebrate the first official state holiday commemorating Mexican American civil rights leader and labor organizer Cesar Chavez, at a parade and festival featuring music, food, and entertainment. *Interfaith service, 10 a.m., Justin Herman Plaza, Market at Embarcadero; parade, noon; festival, 1-5 p.m., Civic Center Plaza, S.F. Free. (415) 674-1884.*

'Uprooting Hatred'

Saturday, March 31, Golden Gate University School of Law presents "Uprooting Hatred and Sowing Seeds of Respect," a symposium on hate crimes. *Workshops, 9 a.m.-4:15 p.m.; keynote speech, 4:30-5:30 p.m.; reception, 5:30-8 p.m., Golden Gate University, Auditoriums A-B, 536*

Mission, S.F. \$25; \$10 for students; keynote speech and reception free. (415) 442-6636.

'Señorita Extraviada'

Sunday, April 1, renowned documentary filmmaker Lourdes Portillo screens footage from *Señorita Extraviada*, a work in progress addressing the ongoing rapes, murders, and disappearances of young, working-class women in the border town of Juárez, Mexico, which have gone largely ignored by local authorities. Proceeds benefit Voces Sin Eco and Comité Independiente de Chihuahua Pro-Defensa de Derechos Humanos, two human rights groups featured in the film. Call for community seats available at a lower price. *3-6 p.m., Brava Theater Center, 2789 24th St., S.F. \$50. (415) 642-1614.*

Protest the FTAA!

Sunday, April 1-Monday, April 2, protest plans for a Free Trade Area of the Americas and its role in expanding corporate domination throughout the western hemisphere at the expense of working-class people, democracy, and the environment. *Sun/1, 2 p.m., 16th St. and Mission, S.F.; 3:15 p.m., Powell and Market, S.F.; Mon/2, 7:30 a.m., Bank of America World Headquarters, 555 California, S.F. (415) 339-7801*

Human rights in Colombia

Monday, April 2, participate in an international day of action protesting the assassination of human rights workers in Colombia and the government's complicity in failing to bring those responsible to justice, at a rally sponsored by Amnesty International, the Colombia Solidarity Coalition, and others. *Noon, Colombian Consulate, 595 Market, S.F. (510) 845-7382, ext. 312.*

Freedom on the airwaves

Tuesday, April 3, Dennis Bernstein, host of *Flashpoints* on KPFA-FM, discusses the battle over censorship and the struggle to save free speech radio at Pacifica stations. *7 p.m., First Unitarian Universalist Society of San Francisco, 1187 Franklin, S.F. Free. (415) 641-6299.*

Golden Gate Park-ing

Tuesday, April 3, members of the public are invited to comment on preliminary design alternatives for an underground parking facility in the Music Concourse area of Golden Gate Park, at a community workshop presented by the Golden Gate Park Concourse Authority. *6:30-8:30 p.m., Alex L. Pitcher Community Room, Southeast Campus of San Francisco City College, 1800 Oakdale, S.F. (415) 831-2727. ♦*

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Flick Attack: P.R. industry watchdog John Stauber's new book reveals how industry uses scientists and other "independent experts" to mislead and manipulate consumers.

Science for sale

John Stauber talks about junk science, canned news, Frankenfoods, and his new book, *Trust Us, We're Experts*. By Daniel Zoll

Last week United States Department of Agriculture meat inspectors seized a flock of sheep in Vermont suspected of being infected with a version of mad cow disease. Activist and investigative reporter John Stauber predicted such a development in his 1997 book *Mad Cow USA: Could the Nightmare Happen Here*, cowritten with Sheldon Rampton. The book described how the risky factory farming practice of feeding animal waste back to animals

is common in the United States, just as it was in Britain. It also exposed how government officials and media outlets caved in to pressure from agribusiness, failing to pay serious attention to the potential epidemic.

The mad cow cover-up is just one of the many industrial threats to public health and the environment that Stauber has brought to light as founder and director of the nonprofit Center for Media and Democracy. His first book, *Toxic Sludge Is Good for You*,

also written with Rampton, investigated the abuses of the corporate public relations industry.

Stauber and Rampton's latest book, *Trust Us, We're Experts: How Industry Manipulates Science and Gambles with Your Future* (Tarcher/Putnam), is their first with a major publisher. We talked to Stauber about the book during his recent visit to San Francisco. (The full text of *Mad Cow USA*, as well subscription information for the Center for Media and Democracy's newsletter,

P.R. Watch, is available at www.prwatch.org).

Bay Guardian: How does the new book differ from *Toxic Sludge*, which also dealt with the abuses of the public relations industry?

John Stauber: This book looks at a particular type of public relations ploy that was pioneered in the early part of the 20th century by Eddie Bernays, "the father of public relations." This is the trick of creating noble-sounding organizations staffed with "experts" and projecting these experts through the media. They claim to represent consumer interests but, in fact, are overwhelmingly funded by groups such as the tobacco industry, the petroleum industry, or the pesticide industry.

Trust Us was originally conceived as a book about the "sound science" movement, which consists of industry-funded front groups with nice-sounding names like the Advancement of Sound Science Coalition (TASSC). TASSC was started in 1993 for the express purpose of denouncing and exposing "junk" science.

The scam here is that these groups have names that sound like consumer or health organizations, but they're industry fronts. Their strategy has been extremely successful: the term "junk science" is now overwhelmingly used by the mainstream media just as industry intends it — to denigrate, attack, and smear environmental-health advocates, worker-safety advocates, community activists, and public interest scientists who are trying to warn the public and expose the dangers of a myriad of products and pollutants.

BG: How does this strategy work?

JS: The job of these groups is to confuse the public so that you don't know what to believe. Take dioxin, for example. Dioxin is the most birth-defect-causing chemical known and a carcinogen. It's a very serious problem, and it's been ignored, thanks to industry lobbying and P.R. One way it's ignored is through the work of these groups like the Advancement of Sound Science Coalition, which puts out misleading information through the mouths of scientists who are promoted as being independent experts.

BG: Why doesn't the media catch on that these are front groups?

JS: One way these groups convince the news media that they're independent scientific groups is they carefully recruit scientists who get money from industry and who agree with industry to be on their advisory boards. Many of these scientists are some of the leading scientists in their field, but that doesn't mean they don't have very strong pro-industry biases.

BG: How does trend impact the coverage of things like genetically modified foods?

JS: One of the issues we write about in the book is the L-tryptophan disaster of 1989 and 1990, which should have woken us up to the potential dangers of genetically engineered food but didn't because the news media didn't

give it much attention. What happened was people began dying of a horrible disease called eosinophilia-myalgia syndrome, or EMS. It was caused by an over-the-counter supplement people take to help them relax called L-tryptophan. This version was manufactured by Showa Denko, one of Japan's largest chemical companies, the world's largest producer of L-tryptophan, and they had just made a pretty drastic change in the manufacturing process. They switched over to a genetically engineered bacteria to produce more of this stuff faster, and this contaminant was created that killed people.

This is exactly what people who have been warning about the dangers of genetic engineering have been saying: that we really don't know the implications of what we're doing. We could create new contaminants never seen before that could kill people or make them sick. We'll never know for certain whether or not it was the genetic engineering that created this contaminant because Showa Denko succeeded in covering the whole thing up; they've paid billions of dollars settling suits out of court. The reason this issue didn't get a lot of play in the press at the time — even though people like Jeremy Rifkin were saying, "Hey, take a look at this; it looks like this is the first case of a genetically engineered diet product killing people" — is that "independent university scientists" were out there in the media trashing them, saying there's absolutely no way that genetic engineering had anything to do with this.

BG: What do industry-funded scientists say when you challenge them on their conflicts?

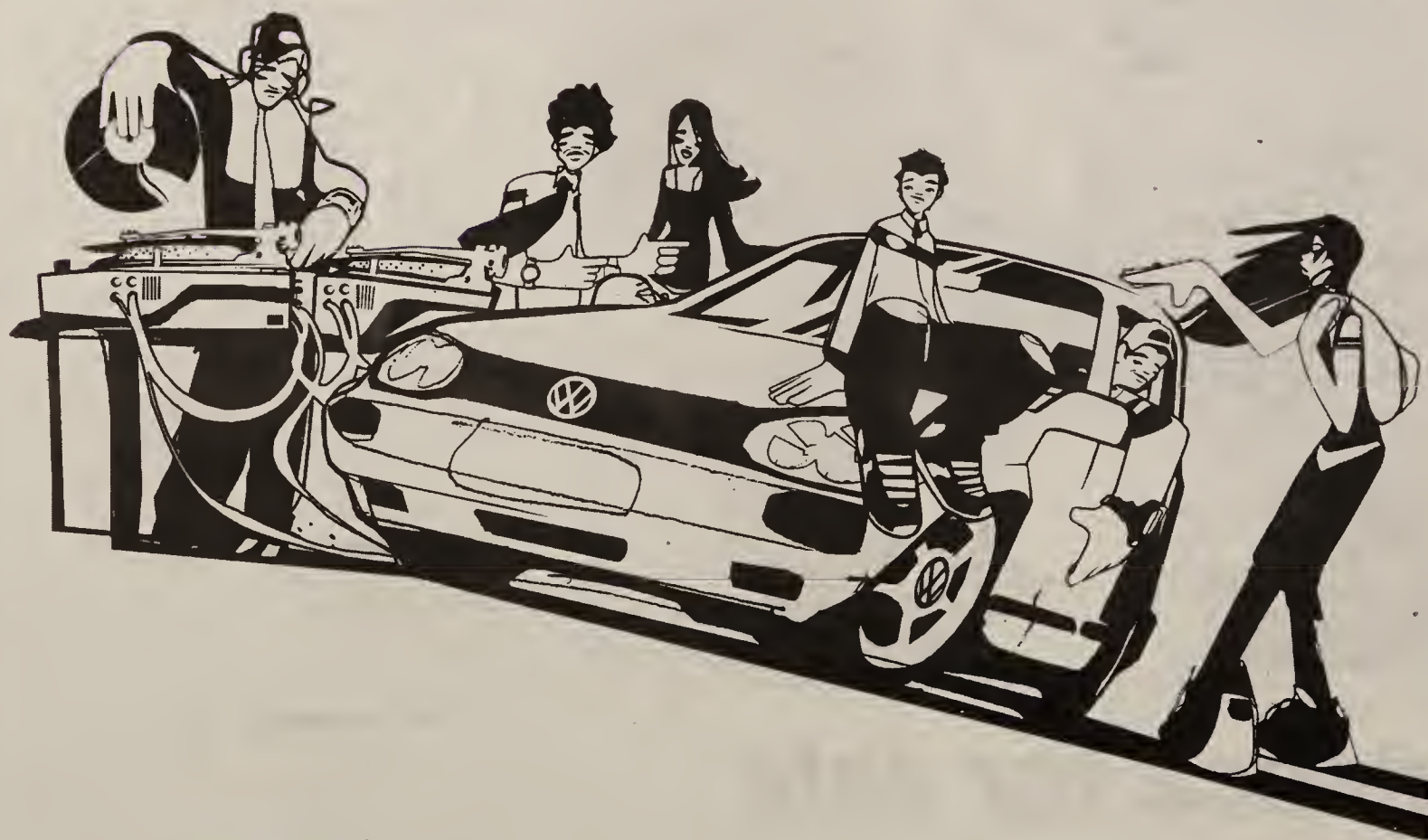
JS: I think that generally scientists just want to do research. Most scientists are not interested in being politicians or advocates or activists. They are interested in following their research and their science. And today that means getting money from corporations. There used to be a time when universities were the bastion of independent research, and they're still perceived that way. But as we show in this book, virtually any research scientist working in the area of biotechnology and genetic engineering at a major university has a business relationship or his university does — with the industry. So there's been just a wholesale sellout of the university and college research establishment to corporate interests.

BG: In a recent issue of P.R. Watch you ran a disturbing article by Jane Akre, who was fired along with her husband from a Fox-owned Tampa TV station for trying to report on Monsanto's bovine growth hormone, rGBH. Why is their case important?

JS: Jane Akre and Steve Wilson are some of the biggest media heroes of my lifetime. They are a husband-and-wife team of mainstream investigative journalists hired by the giant Fox affiliate in Tampa, WTVT. The team decided to cover the bovine growth hor-


Continued on page 21

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mone issue, a completely underreported issue. The station was hyping the piece, and then suddenly, like a sledgehammer from hell, lawyers from Monsanto came down upon the station, and the station acquiesced. After Jane and Steve tried repeatedly to [address some of the concerns] and still produce a piece that they could stand behind with integrity, they gave up and said, "We will not be a party to censorship or self-censorship." The station was willing to give them a huge amount of money to just shut up and go away. They wouldn't do that, which must have really blown the minds of Monsanto and Fox.

BG: What happened to them?

JS: They sued Fox for interfering with their reporting. Fox dragged the lawsuit out and hired the best attorneys money could buy. Jane and Steve suffered financially, they suffered personally, and there was virtually no media attention given to this story. After going through two years of absolute hell and agony, Jane and Steve stuck to their guns. Last August the court awarded Jane a \$425,000 settlement. They haven't seen a penny of that money, they may never see a penny of it, because they still have no financial resources. They've been bled dry; all their time was taken up with fighting Fox. Fox again has this army of attorneys who are trying like heck to get that overturned on appeals and technicalities. They'll keep dragging it out.

BG: You would think this would be a huge story in the media, which loves to cover itself.

JS: It was bad enough that mainstream media didn't cover the bovine growth hormone issue and reveal the truth about this dairy drug that's now being used and was never adequately safety tested. Consumers have no choice because the Clinton administration approved it without even requiring labeling. The story itself is very important. Then it was bad enough that the mainstream media refused to draw attention to the fact that these journalists were suing their station for their journalistic freedom and integrity. When they won, I thought for sure, front page *New York Times*, *Evening News* with Dan Rather. No, the black-out continued.

BG: You write in the book that an increasing number of television stations are using "video news releases" — prepackaged news stories prepared by corporate PR firms and delivered directly to TV stations. How does this impact news coverage?

JS: A video news release is the TV equivalent of a press release in many ways. Thousands of video news releases are produced every year. They look like news programs. They look like very well-produced news stories, and they are produced by journalists. But these are former journalists who work for public relations firms like Edelman, Burson-Marsteller, Ketchum. The idea is that these are complete little three-minute story segments about

a new drug or about how global warming really isn't occurring or how pesticides are safe or how genetically engineered food is going to feed the hungry and save the world and is perfectly safe. A TV station can simply take the news story and insert it into their evening news, which they do every day. Virtually every local station in the United States uses these.

BG: I've asked TV news directors about this, and when they admit to using video news releases, they say it's just like when a newspaper uses a press release.

JS: The main difference between this and a news release is the way these are used by TV news directors. It's deceptive, dishonest, and it's total and complete plagiarism. If the *New York Times* filled its front page with verbatim reprinted news releases, and then they slapped on bylines of their top reporters, that would be the equivalent.

BG: I'm wondering if the left has learned anything from the tactics of the P.R. guys you write about.

JS: I think that the left and public interest activists and community activists have learned a lot about the public relations industry, especially from our writing about it. The most important thing I hope they've learned is how the public relations industry excels at co-opting, dividing and conquering, spying upon, and defeating social-change activists, whether they're working in labor unions or working for the environment or working to try to keep Nestlé from killing kids around the world with contaminated infant formula, whatever the issue may be. A lot of what we write about is how the public relations industry protects corporations against social-change activism, and I think that's the most important thing.

BG: But can the progressive movement adopt any clever strategies from the P.R. industry?

JS: Social-change activists need to learn lessons that have been learned and develop the techniques that have been pioneered by the P.R. industry in the area of grassroots organizing. Most of the really effective grassroots organizing now — in terms of getting people upset, outraged, and active on issues — is done by business. It's done by public relations firms who have limitless amounts of money, millions of names on computers, and who can get tons of calls and letters generated and create the appearance of a grassroots support or opposition on any issue.

There actually are a lot of lessons and tactics and techniques that can be learned by observing what the corporations are doing. I'm absolutely not saying that the way to win on these issues is to copy the tactics of corporate P.R., but I'm saying that there are a lot of techniques that can be developed and used better by democratic organizations that are simply not being understood or used. ♦

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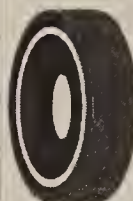
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DESPERATELY SEEKING VALUE

Our guerrilla gourmet dusts off an old restaurant idea: getting your money's worth.

By Paul Reidinger

If you're like me (oh lucky you!), you've spent the last few years clinging to the quaint idea that a restaurant should be a kind of haven, a place built around twin axes of devotion: to food and, in the largest sense, to hospitality — the creation of an environment that welcomes and cuddles people, that lifts the cares of the world from their shoulders, however briefly.

You've clung to this idea because, in the recent rush of Internet money and status-seeking, you've had no choice. It was cling, like a castaway to a bit of flotsam, or be washed away, on rivers of fancy cabernets and huckleberry coulis, to a place where the restaurant transaction assumes quite a different shape. But either way — any way — a restaurant is always the scene of some transaction, always a place of business. And, as elsewhere — everywhere — in life, the bill does come. I have always found the underlying economic reality of restaurant life distinctly unromantic, at odds with the ideal restaurant's haze of graciousness, good food, conviviality; but then, I've never been especially taken with the glamour of money.

These days, that kind of indifference is unfashionable, or worse. For the past few years, particularly in this city, we've been living through one of those booms — a latter-day Gold Rush or Gilded Age — when people lose all their inhibitions about conspicuous consumption, when they pretty much openly worship money, as remote and unloving, as cold and inhuman a god as one could imagine; and perhaps their hard lord's very indifference is what stimulates them. In such an environment you become

luxuries and simple pleasures enjoyed for their own sake, toward an MBA realm of competitive money-jousting, where luxury has meaning only in relation to the luxuries of others. It's a subtle but critical shift.

"Food has become yet another meaningless symbol," a friend said to me recently, "and the fig compote on Cointreau-marinated snapper is just beyond the pale."

And yet its being beyond the (culinary) pale, and wildly expensive, is in some sense the point. How else to explain the past three years' steep jump in menu prices, equally steep drop in quality of service, and increasingly hyperkinetic, media-culture interior designs than as a rewriting of the fundamental charter between diner and dining establishment? Is this the "golden age of dining" the *Chron* was talking about recently? Paying \$20 or more for a plate of seared ahi (we are overdue, incidentally, for an ahi "holiday") served by a surly 26-year-old in some concrete-floored thunderdome might indeed be an experience with real value, but it's not the value restaurants have traditionally offered. And it's not the kind of experience I emerge from feeling that the money was well spent — the ultimate test, I would say, for any restaurant transaction. (Really for any transaction.) But perhaps that's very Yankee of me.

In my darker moments I have sometimes wondered whether the older sort of restaurant — the kind most of us, if we're older than 30, grew up with — can survive in a gaudy environment so flush with funny money that people blow it without a thought, because in some basic way they have not earned it and it is not real to them. Gimmicks are now routine — showing foreign films, an interior design entirely of white — as are elaborate, stunningly expensive tasting menus and wildly marked-up wines prized chiefly for their obscurity.

If you don't offer this kind of angle, this kind of overstimulation or status to rich, bored, grasping, insecure people, if you honor the timeless principle of all economics — of, in the end, rationally relating the price to the experience, since resources in the end are always limited — will you be there a year or six months or six weeks from



Table service: Athena Pappas and Steve Smith dine at Chenery Park, a new arrival that has stayed true to California cuisine's emphasis on seasonality, simplicity, and unpretentiousness.

now? Will anyone notice if you're not?

Happily, the answer appears to be, if not "yes," at least "probably." Walk by Firefly in Noe Valley on most nights of the week and you'll see a full house. True, prices are up, but not horribly. The decor is still unassuming, and the noise is mostly that of animated conversation. Firefly has always been one of my key measures of the city's restaurant environment; in its nearly eight years of life, it's been about superior food and camaraderie, not multimedia flash and flirty overcharging and service sadomasochism. If it's thriving, then something is still going right here, and you can be fairly sure that, if you peek behind the tent flaps of the present carnival, you can still find restaurants where you can spend money — real money, the kind you have to earn — and feel good about it. You can still find value.

Maybe this value thing is just our hobbyhorse, but we're mounting up all the same. Other local publications are continuously running lists of the best restaurants, the best cheap restaurants, the best shopping-mall restaurants, the best this-and-that restaurants. Our job is simply to tell you about restaurants that are worth what they charge, whether it's a little or a lot — and, as anyone who's eaten at Chez Panisse (whether upstairs or downstairs) can tell you, sometimes the most expensive places really do repay the splurge. In lush times, value is not sexy, but when bubbles burst, as they always do — and now are — it's something solid to return to.

A confession: I have no particular method, I espouse no science, of determining value. As Justice Lewis Powell

once said apropos of pornography, I know it when I see it, or eat it. Or, more likely, when I don't. For the truth is that criticism is, at least as a species of sorting, largely a negative activity, a matter of eliminating, of ruling out. When some place charges you \$22 for half a roast chicken with mashed potatoes and haricots verts — a roster of ingredients that probably cost the restaurant \$3 — you know you're not in valueland, though you're probably in abundant company.

Sometimes I wonder if I shouldn't be angrier at the shameless profiteering (is that a redundancy?), but profiteering is, like a ramona on a shark or a barnacle on an ocean freighter, an inevitable companion to gross wealth. Part of the nature of things. And it's more gratifying, in any event, to spend one's emotional energy on finding something worthwhile, *worthy*, and to be in a position to tell other people about it. To be the bearer of good news: a satisfaction critics of whatever stripe are seldom afforded.

Sometimes the good news is a single dish, the dish you must have, the thing that would make a restaurant worth going to even if it were the only item on the menu. Sometimes it's a wine list. Sometimes it's a whole place — a bundle of food, service, aura. Often, though not always, the most worthwhile places aren't as well known, not because they're shy but because the *less* worthwhile places tend to be, alas, the ones that shout the loudest and demand the most attention. Bell clanging is a warning sign (what are we *not* supposed to be noticing?) and a signal that the stakes could be dangerously high:

Continued on page 24

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Cafe J 1708 Church, S.F. (415) 970-1095.
Firefly 4288 24th St., S.F. (415) 821-7652.
Avenue 9 1243 Ninth Ave., S.F. (415) 664-6999.
Liberty Cafe 410 Cortland, S.F. (415) 695-8777.
North Star 288 Connecticut, S.F. (415) 551-9840.
Zax 2330 Taylor, S.F. (415) 563-5332.
Meeting House 1701 Octavia, S.F. (415) 922-6733.
Chenery Park 683 Chenery, S.F. (415) 337-8537.
PlumpJack Cafe 3127 Fillmore, S.F. (415) 563-4755.
Bacar 448 Brannan, S.F. (415) 904-4100.
Black Cat 501 Broadway, S.F. (415) 981-2233.
Traktir 4036 Balboa, S.F. (415) 386-9800.
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Value

From page 23

millions of investor dollars and celebrity-chef reputations in the balance, that kind of thing. When a place *must* succeed, you start wondering how it can possibly be any good. That is the model imported, regrettably, from movieland. Make it huge instantly, or we'll yank you. You'll never make risotto in this town again.

So: we look elsewhere. We look at the tiniest of tiny Thai restaurants, little **Thai Time** in the inner Richmond. Half a dozen tables at most. A kitchen that resembles those cramped nooks on airliners where they brew the bad coffee. But from that improbably cramped space emerges a dish called hor mok talay: a fabulously viscous coconut-seafood curry, with shavings of coconut meat and a coconut milk-based sauce, served in a hollowed-out coconut. A genius of economy, elegance, and taste. I always have it when I'm there. I've had lots of other things from the menu, and they're all far better than the usual run of Thai cooking, but the hor mok talay is a grand slam, nearly enough for two people, and under \$10.

At **Cafe J**, it's the pariatto, a restructured paella, with the rice turned into a long berm of risotto and the medley of seafood (prawns, scallops, lobster, crab, whitefish), bathed in an electrifying ginger-cilantro sauce, ladled over the top. The whole thing — \$28 for two people — is served on an oblong platter, in surroundings considerably more spacious than Thai Time's, though still intimate. But even if Cafe J were the size and warmth of a zeppelin hangar, I would still be sending people there with instructions to have the pariatto, the specialty of the house. No one has yet returned with a report that's been less than ecstatic. That's real cooking, and a good deal. The best kind of restaurant experience.

The early 1990s, otherwise a fairly grim time in the city, saw an efflorescence of neighborhood restaurants opened and run by young, highly trained chefs who had worked at fancy downtown places but found they wanted dining rooms of their own. **Firefly** was one of the first; others include **Avenue 9** in the inner Sunset, **Liberty Café** in Bernal Heights, Firefly's sibling **North Star** on Potrero Hill, **Zax** in northern North Beach, the **Meeting House** in Pacific Heights, and (the latest arrival) **Chenery Park** in Glen Park. These are the places that have been truest to the tenets of so-called California cuisine — its emphasis on seasonality, simplicity, unpretentiousness — and, as always, are the best restaurant deals in town. They've always been the places to go if you wanted Boulevard- or Hawthorne Lane-style food at half the price.

The opening of Chenery Park late last fall I took as a favorable augury, not just because Glen Park had long needed such a restaurant but because the opening suggested that the phalanx of stylish neighborhood restaurants, the glory of our city's restaurant culture, had not merely survived but modestly thrived in the decadent frenzy that brought the millennium to its woozy close. Perhaps now, with dot-com bubbles bursting around us like the finale of some Fourth of July fireworks display, this stratum of restaurants will bloom anew. Or maybe we'll all just take renewed notice of the fact that all these places are still there, still full most nights, while more than a few of the flashier downtowners, like **Elroy's**, **Mercury**, **Entros** — undertakings that were more about eventfulness and manic attention-grabbing than being any good — are gone if not quite forgotten.

I am perhaps being slightly unfair to Elroy's, which despite being gargantuan, deafening, mediocre, and owned by out-of-towners did materially con-

tribute to a revolution — in wine pricing. Anyone who regularly orders wine in restaurants is aware that some major swindling is going on. Restaurants have typically marked wine up 250 to 300 percent, margins that must make even the avaricious lords of PG&E envious.

And wine by the glass! These prices are nothing less than confiscatory, the price of one glass generally covering the restaurant's cost for a whole bottle and then some. One becomes acutely, and indignantly, conscious of this scam when one is in France, and a half liter — four glasses, say — of good red or white can be had for 25 or 30 francs. That's in the neighborhood of five bucks, or maybe even less, given the recent weakness of all Euroland currencies against the dollar. But even when the franc is strong and even in pricey Paris, wine is a deal, because the French treat wine as an essential part of even a modest meal — not as a cash cow to be milked dry.

Luckily, you don't have to fly 6,000 miles to find reasonably priced wine in a restaurant. Despite the local epidemic of wine snobbery — in which priciness, the more brutal the better, is the point, especially among the funny-moneyed, proudly ignorant young — some prominent restaurants are making a point of value-pricing their wine. Elroy's deal was to mark up all bottles of wine by \$10; that was a modest tariff even in the case of inexpensive wine and a huge bargain on expensive bottles, which in other restaurants would have cost two to three times as much.

PlumpJack Café has been, since it opened in 1994, a leader in the value-pricing of wine. And now, taking up the banner from the fallen Elroy's (which got into trouble with some chic wine-makers for selling bottles of their wine at less than retail prices — people were coming into the restaurant just to buy wine to take home), we have **Bacar**, the new venture of the Eos people, where you can buy wine — from an

More bang for your buck

Here are a few other places and dishes that deliver the goods, and then some.

You're starving and you only have three dollars cash? Go to **La Cumbre** (515 Valencia, S.F., 415-863-8205) and order the flour quesadilla with grilled steak or chicken. The plot is a simple one of meat and cheese (just what most men are interested in, judging from that Jack in the Box commercial from a few years back), and the tab is a vanishing \$2.50, plus tax. Change back from your three tattered ones!

You love sushi but never quite seem to get enough. So have lunch at **Natori** (327 Balboa, S.F. 415-387-2565). For a flat fee of about \$10, you can hit the sushi buffet until you're ready to burst. And if you're worried about the idea of mass-produced buffet sushi, don't be. The stuff isn't fancy, but it is fresh, and turnover is blindingly fast.

Bistro E Europe (4901 Mission, S.F. 415-469-5637) offers an experience quite unlike that of any other restaurant I know of in the city and perhaps the Bay Area. Its Hungarian menu is over-

laid with gypsy flavors, influences, and style. And the setting, while not exactly glamorous, is as Budapest as they come outside of Budapest itself. Warning: the folk music can get loud.

It wouldn't do to ignore yuppie haunts completely. My favorite is the newish **Luna Park** (694 Valencia, S.F. 415-553-8584),

which does dressed-up Mom-style cooking (how 'bout homemade s'mores?) at reasonable prices. I even got in there once on a busy evening without a reservation, though I don't recommend this tactic, despite the tanking of the new economy.

And let's not forget **Straits Cafe** (3300 Geary, S.F. 415-668-1783), where I have sent tons of people over the years, to their overwhelming satisfaction. "Fusion" cuisine is innately a troublesome idea, but if you're offering a Singaporean menu like Straits, your fusion dishes will seem quite natural and grounded, mingling as it does touches from China, India, Southeast

Asia, the Netherlands, and Portugal. Singapore has long been a crossroads, and Straits does great honor to that past, at prices that don't poke much above \$10.



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extensive, distinguished list — by the carafe. Recently I paid \$16 there for a half liter of Marietta Old Vine Red, a seductively smooth, rich number, fragrant with cherries; we squeezed five healthy pours from the carafe and came away entirely exhilarated: by the wine, the price, the fact that we'd left no bottle behind to be recycled or otherwise disposed of.

The new **Black Cat** has also climbed onto the wine-by-the-carafe bandwagon, and while the prices are reasonable, the carafes are quite a bit smaller (more like half bottles), and the selection isn't as sweeping as Bacar's. And I would be remiss if I did not mention **Traktir**, the Russian restaurant at the far fringes of the Richmond, where a full bottle of good Georgian white — Old Tbilisi — runs about \$8. Doubters of Georgian wine-making prowess will be interested to know that viticulture has been practiced in that central Asian region for virtually all of recorded human history. Since almost no one (in America) is aware of this fact, Georgian wine lacks media chic and is therefore an unusually good deal.

The question of wine, even moderately priced wine, leads ineluctably to the larger question of so-called fine dining: is it ever worth the money? It has become almost frighteningly easy in this city to spend \$100 or more a head on dinner — and that's without wine, which is a little like buying a computer without a monitor. When Elka Gilmore opened **Oodles** on Bush Street in 1998, most of the dishes were in the \$10 to \$12 range; when she reopened a year or so later as **Elka's**, the restaurant featured a \$68-a-person tasting menu.

Across the city, in the past year or two, we have seen the sprouting, like mushrooms after autumnal rain, of a glut of high-end places: **Gary Danko**, **Fifth Floor**, **Roy's**. I have to say that the food in these kinds of places is often problematic — too conceptual, too fussy, too dependent on expensive ingredients that are too often not local or seasonal. A few years ago I had dinner at Jeremiah Tower's short-lived, high-end spot **JT's** and could not help noticing that practically every dish emerged from the kitchen sprinkled with caviar — the culinary equivalent of wearing lots of expensive, slightly

gauche jewelry. Not surprisingly, **JT's** did not last long.

The lesson of its demise, however, seems to have been taken to heart by the new fancy places, which are less about showy caviar than about service. It was often said of San Francisco, vis-à-vis New York, that our food was just as good if not better, but our city lacked (with the possible exception of **Masa's**) that uppermost stratum of exquisite restaurant service.

It's true that **Elisabeth Daniel** can't match **Masa's** army of servers. It's a much quieter place, smaller, more intimate, with a much smaller service staff. But they know the drill, and — most remarkable in a time of declining standards, in service as in practically everything else in life — they don't miss a beat, from explaining menu items to timing the arrival of dishes to discreetly replacing the (genuine) silverware for every course. Of course the place is not cheap — about \$70 a head, plus tax and tip (and, of course, wine). But it's a small price to pay for what is essentially an experience made by human hands, like a custom suit or pair of shoes. In an overmechanized, rude world, that kind of carefully crafted experience is hard to come by at any price.

Still, I wonder if **Elisabeth Daniel** is quite Californian. Its aura is very much Upper East Side — muted, elegant, a bit formal, a continent if not a world away from what has long been and still is the ultimate California restaurant, a shrine, and also, in its way, a best buy because of its many singularities: **Chez Panisse**. After each of the handful of times I've eaten there over the past 20 years, I have emerged thinking, "That is just the best time I have ever had in a restaurant. Worth every damn penny" — and that's quite a few pennies.

I wonder if the glumny types would even notice **Chez Panisse** if it were opening today. It isn't fancy, it isn't stuffy, it has that unaffected arts-and-crafts aura of yesterday's golden California. Mostly it's about the food, the obtaining of the best, the freshest ingredients, the local bounty in season, and (here's the real message, the one that's too often been swamped lately by ambition, celebrity, money) *preparations that let those ingredients speak for themselves*. The simpler the better. I don't know of any finer dining than that. ❖

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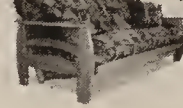
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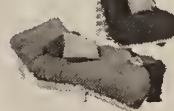
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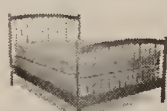
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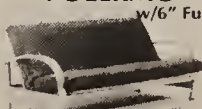
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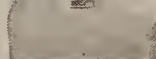
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ask isadora

by isadora alman

A very devoted fan

Q: I am interested in a local news reporter. I know that she is available, and I would really like to get to know her. I dropped off a special Valentine's Day bag at the studio for her that included different types of candy to make sure there were at least a few things in there that she liked. In the enclosed letter I told her how much I appreciated her work. The problem with this whole situation is I have a feeling that I may have come off as a "mad smotherer" type. I am working on a follow-up letter of clarification to assure her that I am not a mad smotherer or a stalker, and giving her a little more info about me for the sake of making her feel comfortable. I e-mailed one of the other reporters to ask about her private life, but he said she was kind of tight-lipped about it and wished me luck. I know what types of guys she likes: nonboring, intelligent, fun-loving types with a "bad boy" quality to them. I fit those criteria and then some. What should I do to guarantee a reply? And a positive one at that. I thought, instead of mailing her the letter in care of the station, of placing the letter inside of a card along with some flowers, similar to last time but later, when she least expects it. What would you suggest?

A: I would suggest you cool it with the candy, the flowers, the cards, and the letters to her or her colleagues and concentrate your efforts on finding someone to introduce you personally. You may not think of yourself as a stalker, but you are coming on way too strong for a stranger to a public personality who probably gets more than her share of fan mail.

Q: I am a 25-year-old black female with many interests. I am having problems with men in my life and wonder whether it is me or not. Every man I am with tells me that I am the perfect woman for him and then turns around and does a whole lot of crazy shit. I am also bisexual, with urges to go back to being with a woman. The women I meet are cool to be with, but I don't know where to meet many women for romance. So how do I get to meet the best of men and women without the hassles of jumping around? Where are all the good ones?

A: Hiding from you? Nah, I doubt that it's just you. Unfortunately, there is no orchard of sweetie trees that you can wander through waiting for a ripe one to fall into your waiting hands. The world is full of men and women, "good ones" by many standards, but your picking techniques need to be polished. For a starter, why not go to some events aimed specifically at bisexuals (check www.binetusa.org or look for the Bisexual Resource Guide, \$12.95, at your gay-friendly neighborhood bookstore).

Q: When my girlfriend and I have intercourse we always use a condom. I'm average length but quite wide. Sometimes after I have ejaculated and pulled out that there is blood in my semen. Without a condom everything is fine; there's never a trace of blood. Could the condom being too tight cause this, or do I have a more serious problem?

A: Without a condom you may not be able to see small amounts of blood that might be there. If it were my penis, I'd be concerned enough to have it checked out.

Q: I am a normal 21-year-old female with a strong sex drive. I am currently single and in college. My problem is that my sex drive takes over way too much for me to handle sometimes; it is just out of control. Sometimes I just can't stop thinking about having sex, and being at school, I have really easy access to willing men. I never told any of the many men I have slept with about my problem, but they have seen how horny I get. This has gotten to the point where I will sleep with just about any person that will supply me with a fix. I am really starting to worry that my drive is not normal, because I recently slept with three or four guys and my female roommate in a span of two days and was not happy enough with that. What would you recommend that I do about my problem?

A: Your sex drive is not what's out of control, kiddo — you are. For civilized people, what you feel (desire) is not the sole determining factor for what you do (behavior). The situation you describe — the constant sexual thoughts, the many partners who are not necessarily well chosen, and the unhappy feelings afterward — are classic components of compulsive sexual behavior. My recommendation is to get yourself a competent therapist specializing in compulsive disorders. ♦

Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum (www.asksadora.com) or by writing to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.

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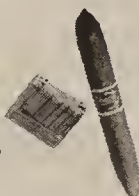
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culture

techsploitation
by annalee newitz

The other Valley

It was one of those depressing evenings when the recent techno-economic bust felt like some sort of unstoppable force that would gradually corrupt every aspect of our social and emotional lives. Ed was lying on his bed, staring at the ceiling, and talking about all the money that had been wasted on stupid ideas. He had a headache, and the ibuprofen hadn't kicked in yet. Jesse was playing on Ed's computer, occasionally making surprised noises. "How many partitions do you have on this thing?" he asked abruptly. I was sitting on the floor reading about proteonics in *Wired*. Ed continued to massage his temples and mutter about the demise of some company built by former Organic employees, and what had happened to his stock options, and something else about his keyboard.

"I think he has a bunch on there," I answered lamely, thinking about partitions. "Linux is on one for sure, and maybe, um, NT?"

Jesse folded his arms. I could tell he was wondering why Ed didn't have OpenBSD, but he didn't say anything out of respect for Ed's headache.

"Web sites shouldn't cost millions of dollars to make," Ed groaned. "It wasn't supposed to be this way. Think of all those good ideas that went to waste because people were spending money on stupid things. Now everybody has been bought, or they've gone out of business." He eyed me bleakly.

"Did you know that they're mapping proteins now?" I asked in a let's-think-happy-tech-thoughts voice, trying to change the subject. "There are all these start-ups doing biotech." Then I launched into a long, ill-advised exegesis on how I thought that the open source movement's next stage would be to challenge all the patenting in the world of biotech. "I want my genes and proteins to be open source," I concluded grandly. Now Ed was seriously annoyed.

"A gene is not like a computer program," he said sourly. I decided not to debate the point.

Jesse had just eaten three of Ed's caffeine mints and was getting seriously bouncy. "C'mon, c'mon," he said, "let's watch a movie!"

I had just the ticket: a new documentary from Alan Snitow and Deborah Kaufman called *Secrets of Silicon Valley*. It was supposed to be about the dark side of technological progress, the impoverished people whose underpaid labor created the wealth of Silicon Valley. The whole premise reminded me of Michael Harrington's book *The Other America*, published back in the 1960s, which served as a reminder that, despite America's postwar affluence, hundreds of thousands of people still lived in abject poverty.

What was strange about watching Snitow and Kaufman's finely conceived film — which makes much of the stark contrast between ghettoized East Palo Alto and its lush corporate neighbors on Sandhill Road (the venture capitalists' version of Wall Street) — was that it had been made before the techno-crash of late 2000. We experienced a weird sort of nostalgia watching all the creepy excess of Sandhill Road, its corporate events featuring hobby cars built for \$200,000 and people riding on rented camels.

Secrets of Silicon Valley also reveals the part of the Valley that is now, postcrash, becoming more and more visible. From the point of view of middle-class types, this is the "other" Valley. It's a place where jobs are scarce and grueling and several families live packed into houses built for two or three people. Workers at massive temp agency Manpower Inc. are being ergonomically and economically destroyed on assembly lines, packing hundreds of HP printers into boxes every day.

Activist Raj Jayadev, who took a job at Manpower to help organize temp workers, looks calmly into the camera and says, "Think about where your printer has been. Think about all the hands it has passed through, the machines, the assembly lines." Tech does not miraculously appear out of thin air on the aisles of Fry's Electronics or Circuit City. It comes from people.

Watching the familiar scenes of low-income housing being destroyed for high-income offices, I thought to myself, Think of where our culture has been for the last five years. Think of all the money and all the jobs lost.

And look at us now: the office buildings are empty; the astronomically expensive Web sites are going out of date; the once-eager techies are living on noodles in their parents' apartments. What could we have done differently to prevent this? Perhaps we could have started by realizing that the other Valley isn't so "other" after all. ❖

Annalee Newitz (other@techsploitation.com) is a surly media nerd who owns no stock, no companies, and no real estate.

Secrets of Silicon Valley plays Thurs/5-Wed/11, Fine Arts Cinema, 2451 Shattuck, Berk. (510) 843-3699; April 18, Rafael Film Center, 1118 Fourth St., San Rafael. (415) 454-1222; April 24-26, Towne Theatre, 1433 The Alameda, San Jose. (408) 287-1433. Call for show times.

color vision

by erin ferrell

Baby got what?

One night in early February I found myself on the 47 bus, rolling up Van Ness Avenue to a café on Polk Street, not knowing what to expect regarding the night's events. A recent New York transplant and a woman of color, I was eager to meet my Puerto Rican friend at the Red Devil Lounge, where one of her coworkers was having a birthday party.

Both my friend and I had recently moved from the Eastern part of the United States. Armed with B.A. degrees from Ivy League schools, we had both taken modest jobs at predominantly white companies in the not entirely fascinating areas of business journalism and computer programming. Though we liked the friendly, slow pace of San Francisco, we found it difficult to find truly homey after-hours nesting grounds, which to us meant up-and-coming places with a predominantly brown clientele.

New York is full of clubs that lack thug-type vibes and flow with brilliant and beautiful folks of black and Hispanic origin. I am thinking of Joe's Pub on Lafayette Street in Greenwich Village and the Nuyorican Poets Café down on Avenue C. I had not yet found any comparable spaces here. Hip-hop parties and shows in the East Bay are packed with (dreaded) white kids. Not counting the hip and diverse young crowd at La Peña on Shattuck Avenue in Berkeley, most clubs playing black music and invoking black issues are overwhelmingly white.

Although some would argue that music is music and people are people, honey, that night found us searching San Francisco for something particular: a place where we were in the majority both intellectually and color-wise. This would be a reversal, at least racially, of the work environment we found ourselves in every day. The search went on, and the holy grail remained hidden. At my friend's party we found an '80s cover band and a crowd of Caucasians.

The band were good, I have to admit, particularly their mean Nate Dogg and Warren G rendition of "Regulate." The lead singer and guitar players were white, but they were accompanied by a Mexican guy on bass and a black guy on drums. The crowd, however, wasn't such a colorful mix. My friend whispered that all the blonds were making her nervous. And they were everywhere, as if we had stepped into an episode of *Friends* sans Monica.

I sucked down a Midori sour, then another, and I realized that if and when we decided to leave, it was going to be freezing outside, and baby, that \$6 cover charge was as good as gone. So we just started dancing, trying to avoid the tufts of blond and bleached-blond hair whipping at us from all directions. All in all the band was keeping people interested, and everybody perked up when they announced that there was to be a "special performance."

After this announcement I was motioned to the stage by the guitar player, who wore a crazy wig and makeup and looked as if he'd stepped off a Black Crowes video set. "Me?" I gasped, a little frightened. "Yeah, you," he mouthed freakishly over the noise. Before I knew it, a herd of yuppies had pushed their way up onstage, taking me with them. I tried to make eye contact with the drummer, who avoided my gaze. I glanced at my friend below, and a nerdy techie guy she knew, who looked at me forebodingly as the music began.

I immediately recognized what was going on: the band was going into a rendition of Sir Mix-a-Lot's "Baby Got Back," and all these other ladies and I were supposed to shake our thangs onstage for the crowd. Jumping off the stage before butts started shaking, I had the nibbling suspicion that my color and curls had granted me the special and preliminary invitation to the stage. Quite frankly, that pissed me off.

It's not as if I had much ass to speak of, anyway. Having inherited what's been called a white woman's butt from my white woman mother and my black father's beanpole frame, I should have been the last lady called to the stage for that song. But that guitarist could not see past my color to the actual dimensions of my rear end.

As I looked up at the group of yuppie-com yellow-haireds shakin' it onstage, I thought how strange it was that most of these people worked in places similar to where my friend and I worked and yet probably had no contact with black or Hispanic people. But there they were, evoking a packaged black dance, a packaged black image, all to the beat of a white man singing a black man's song.

As if on cue, the room chanted, "Even white boys got to shout, baby got back," in a weird, multilayered moment that was practically a textbook case of racial appropriation. My friend and I looked at each other and, saying nothing, made a beeline for the coat check. We stepped out into the California cold with an even colder feeling zipping through our bodies. I still don't entirely know what to make of it. ❖

That guitarist could not see past my color to the actual dimensions of my rear end.

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The chef's ballet

By Paul Reidinger

If you don't like to see how your food actually gets made in a restaurant kitchen, then you'll want to avoid Just for You, even if that means giving up some of the best short-order cooking in town. If, on the other hand, you enjoy watching the chef's ballet, then you'll never find a better place to be a spectator — and maybe pick up a trick or two to use in your own kitchen, for one of those long, lazy weekend brunches you know you should throw one of these days but haven't, since it's always easier to go out. Especially (if your party isn't too big) to a place like Just for You.

That's because Just for You is the ultimate hole-in-the-wall restaurant, and that would be the hole with style. Except for a couple of cramped tables in the front window, every seat is a counter seat and a front-row seat. There's no escaping the continuous performance being staged right before your eyes: omelettes being assembled in a stream of pans; burgers being slapped down onto the griddle; pancakes being expertly flipped; huge mounds of home fries being sprinkled with paprika and seasoned salt and turned with a spatula; toast

popping up from one of the array of toasters at the far end of the kitchen.

And if all that isn't reason enough to pay a visit, maybe the fact that the restaurant has added a twist to its operations — dinner — will clinch the deal. Just for You has long been famed as a midday, American brunchy sort of spot (pancakes, sausages), so its evening turn toward Mexican food, under the rubric "Solamente para ti," makes a tasty surprise.

Well, maybe not quite a surprise, since simple Mexican food is, like simple American food, griddle-friendly. You sear the beef for carne asada quesadilla (\$5.95) on the griddle, then finish the assembled quesadilla on the hot steel slab. All the while, the customer watches, slowly devouring a plate of vegetarian nachos (\$4.50) — a mountain of feathery-crisp chips robed with melted cheese and magnificently crowned with pico de gallo, sour cream, and guacamole. Pickled jalapeños on the side.

Soft-shell tacos with carne asada (two for \$5.25) also take their turn on the griddle — which, it must be said, does add a bit of grease I could have done without. The quesadilla

needs a griddling to melt all that cheese; the tacos don't. Still, as reparations, there's an addictively nippy tomatillo salsa served on the side. Its acid helps cut the fattiness.

The tomatillo salsa, along with the pico de gallo and the guac, is one of the small homemade touches that give Solamente para ti — indeed, Just for You generally — its special glow. Nothing seems mass produced, with the possible exception of the home fries, which are served with many of the American dishes and accordingly are turned out in prodigious quantities.

Of course, you want a big heap of fries with your cheeseburger (\$7.25) — "the best cheeseburger I've had in this city," a satisfied friend let it be known through healthy mouthfuls. No doubt the fried onions helped. And the bar is fairly low, let's not forget, since San Francisco, for all its food prowess, has never really done justice to those American standards, burgers and pizza. But then, this is not quite an American city.

By the time we agreed on the (relative) excellence of the burger, our little plate of halved Louisiana hot sausages (\$2.50) was long gone, though a certain bayou aura remained, as a pleasant tingle on the lips. The restaurant, like its owner, Arianne Landry, has an unmistakable Cajun-creole undercurrent; the counter is lined with bottles of Tabasco, and of course a crab-cake sandwich (\$8.95) — good texture, could have been spicier for my taste — is very New Orleans. Or, for that matter, San Francisco, in winter.

Winter could be the best time of year to drift into Just for You. When it's cold, gray, and damp outside, the restaurant becomes a cozy redoubt, warm and enveloping: a faint buzz of conversation and toasters, the hiss and sizzle of potatoes, pancakes, sausages, and burgers on the griddle, and — orchestrating it all — the short-order chef, moving in an artful blur, taking care of business just for you.

Just for You. 1453 18th St. (at Connecticut), S.F. 647-3033. Dinner: Wed.–Sat., 5:30–9:30 p.m. Breakfast/lunch: Mon.–Fri., 7 a.m.–2 p.m.; Sat.–Sun., 8:30 a.m.–3 p.m. No credit cards. Moderately noisy. Wheelchair accessible.

Batter up

As a general matter, I would not write about a chain restaurant opening anywhere near Metreon unless I'd woken up on the catty side of the bed. There is nothing interesting to say about the overarching neon-phony-suburban-day-tripper horror of the whole area (though I did once see two 15-year-old boys holding hands near the Discovery Channel store, so a point there), and it wouldn't matter even if there were, since that part of the city is now media-proof. It doesn't matter what amusingly mean things we say about the restaurants or the shopping or the people; momentum has been established. The wise thing is to train one's fire elsewhere.

However. The opening of a Rubio's Baja Grill in the San Francisco Center (on Market at Fourth, a block from Metreon) is actually good news. This despite the fact that Rubio's is a chain, a San Diego chain, a San Diego chain operating in a downtown shopping mall. It is good news because Rubio's fish tacos are, hands down, the best fish tacos I have ever had.

I made this discovery on my first-ever visit to San Diego four years ago. My traveling companion was off at some edifying lecture, I was by myself, rental-car keys in hand, starving, and lost in some suburban desolation near La Jolla, where all the streets are either traffic-choked boulevards or menacing culs-de-sac.

Eventually popped into one of those malls — stucco, red tile, sunshine, and palm trees — that look like sets for Steven Spielberg films and wandered into the first restaurant I could find. This would be Rubio's. Left most impressed. What is the secret? They give the fish a beer batter, so it's crisp and coherent instead of flaccid and self-shredding, and they don't overload the tortilla. Besides the crispy fish, the filling includes just shredded cabbage, salsa, and white sauce, with a squeeze of lime.

This concludes our tour of gastronomic delicacies whose point of origin is San Diego. The climate is lovely down there, however, and the air does smell nice.

Garibaldi Café, a longtime stalwart at the foot of Potrero Hill, closed quietly some weeks back. We heard that Jim Moffet, owner of 42°, was interested in the property, but a source at 42° told us that this was a "nice rumor;" it isn't true. Whoever the new owner(s) might be, we wonder if he/she/they will lure George Morrone away from his grand downtown aerie, Fifth Floor, to preside over a kitchen with a real urban edge. I always thought Morrone belonged at a place with a little metropolitan sass (like 42°), not in a snooty expense-account temple spoon-feeding fanciness to rich boobs. Maybe this is opportunity knocking.

Paul Reidinger
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Hold the cell phone: Just for You server Cynthia Buck, shown here with the avocado bacon burger, demonstrates one of the restaurant's don'ts.

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Going down on me

I almost didn't have this week's hot tip for you this week, because on the way to it, I walked past Moulin Rouge Breakfast Cafe, Larkin and Geary, a cute little cozy-looking meat-minded hole-in-the-wall that advertises a ribs-and-eggs breakfast special in the window. It was noon, but I hadn't had breakfast, either, so ... in I went.

Ribs and eggs — are you kidding me?

No. Nope, not kidding, but ribs-and-eggs breakfast specials go for \$9.99, and that's one nine too many for my money, so ... back out I went. For the record, I'll lay down three nines for a ribs-and-eggs breakfast special, no problem, but not when there's all-you-can-eat Indian food for \$4.99 two doors down at Tandoori Indian Restaurant. Lunch buffet, 11:30 a.m.—3:30 p.m. It was 12:05 p.m.

More math is as follows: \$4.99 is roughly one-half of \$9.99, give or take about a penny, and all-you-can-eat, if you're me, is more than two ribs and two eggs and toast and taters, give or take a couple of ribs. It's tandoori chicken, chicken curry, garbanzo beans, lentils, naan, back for more, back for more, big salad, back for more salad, and watermelon for dessertrrrrrrp.

Excuse me.

I got one more mathematical equation for you before I start in on how good it all was: $a - b = c$, where "a" is the old price of the lunch buffet, \$5.99, "b" is a hard-earned dollar, and "c" is the new price, \$4.99. According to whoever called this hot tip in to me. It was the minus sign that caught my eye and got me out the door to the Tenderloin. Any place that goes down on their prices, no matter what the a's, b's, and c's, is worth looking into, in my book.

So ... ribs and eggs notwithstanding (\$9.98, and I'm there) ... but, speaking of the A's ... I'm not a baseball fan anymore, but I am going to go to every dollar-day at the Coliseum this season, just to harass the living hell out of my new least-favorite team, as promised, for folding up like so much perma-press against my old least-favorite team last fall.

Happy baseball season! Go Indians!

Go to Tandoori for lunch! It's a nice, no-atmosphere place with super-polite, excellent service and mighty-right prices around lunchtime. Watch your step on the patchworked carpet and have a seat wherever you like. They've got booths, tables, and a counter, but your best view of the bricked-in barbecue area is from the sidewalk. Right there in the window there is where they do what they do best: tandoorifying chickens and fishes and stuff in these two big charcoal-fired clay ovens.

They bake the naan in there, too. That's why naan is so damn good. That's that flat flying-saucer bread you eat with Indian food. It's just bread, basically ("purpose wheat flour bread," according to the menu), but I kept going back for more and more.

My other favorite thing, of course, was the tandoori chicken, which, even off of a buffet table, managed to be moistly delicious. All legs and thighs, my favorite kind of pieces, only without any skin to them, which sucks but at least the outside of everything gets tandooried pink and plastered with smoky flavorfulness.

The chicken curry was also very good. It was not-particularly-meaty mystery pieces swimming in a gingery tomato curry sauce, which went well with the basmati rice. Get this, speaking of "purpose wheat flour": it was one of five dishes listed under the "Flavorful Chicken Curries" heading on the menu. But, alas, the only one of the five on the lunch buffet.

Everything else was vegetarian. Which doesn't suck as much as you might think, because vegetarian Indian food has more going for it in my opinion than some people's meat stuff. I can't help thinking of VIC's Chaat Corner in Berkeley, which blew me away one meal without killing even one little animal.

In this case, though, there was "mushroom matter," which I wouldn't touch with a 10-foot fork, and some eggplant thing I'm not real fond of either. So that left me with creamed lentils (dal makhani) and garbanzo beans (channa masala), both of which were good, but not as good as the chickens.

They also have a small salad bar with surprisingly fresh iceberg lettuce, interestingly sliced cucumbers and tomatoes, carrot slices, and maybe some other stuff I forgot. In any case, I partook and partook, topped my tank off with a bowlful of watermelon pieces, and left Tandoori one well-fed and happy-headed honky. It's a wrap — no ribbin', hucka hucka.

Tandoori Indian Restaurant. 869 Geary (near Larkin), S.F. (415) 345-1011.
Lunch: daily, 11:30 a.m.—3 p.m. Dinner: daily, 5–11:30 p.m. Takeout available.
American Express, MasterCard, Visa. Wheelchair accessible.

Dan Leone is the author of *Eat This*, San Francisco (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and *The Meaning of Lunch* (Manimoth Books). You can find short stories by Leone each week in *Looseleaf*, on sfbg.com. New installments go up every Thursday at www.sfbg.com/looseleaf/index.html.

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The Bay Guardian welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The skinny Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range
¢ less than \$7 per entrée
\$ \$7-\$12
\$\$ \$13-\$20
\$\$\$ more than \$20

Critic's choice

Ana Mandara looks and feels like a soundstage, but the menu offers what is probably the best high-end Vietnamese-style food in town. Plenty of crab and lobster dishes, along with hasa, a mild, white-fleshed Mekong River fish flown in fresh and pampered. Simpler dishes at lunch. You won't think of Ghirardelli Square in quite the same way again. (P.R., 2/01) 891 Beach, S.F. 771-6800. Vietnamese, L/D, \$\$\$, AE/MC/V.

Recently reviewed

Black Cat has been reborn as a kind of French bistro, consecrated to the beat poets. Service and food are uneven, but the best dishes — flash-fried artichokes and chickpeas; pommes frites; seared sea bass with artichoke puree — are exceptional. (P.R., 1/01) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V.

Chaz doesn't look like much inside, but the display kitchen at the rear is where you're likely to see chef-owner Charles Solomon going to town, roasting veal loins, grilling quail Peking-style, or making fabulous desserts. Masa's-style food at less than half the price. (P.R., 3/01) 3347 Fillmore (at Chestnut), S.F. 928-1211. California/French, D, \$\$, AE/MC/V.

Laghi occupies a huge space where there's always a place for you. House-made pasta is the main deal here, but chef-owner Gino Laghi also offers a half chicken cooked under a brick that, with its juicy white meat and crisp bronze skin, will reshape your understanding of what chicken can be. (P.R., 2/01) 2201 Sutter, S.F. 931-3774. Italian, D, \$\$, AE/MC/V.

On the cheap: vegetarian

Ananda Fuara serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. Service is friendly and swift, prices low, and you can get dal with practically everything. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, \$, cash only.

Herbivore: The Earthly Grill is adorned in the immaculate-architect style: angular blond-wood surfaces and precise cubbyholes abound. Lasagna with tofu ricotta gave hardly a clue that it was cheeseless, and the pesto-toast appetizer was amazingly rich. (E.S., 3/97) 983 Valencia (at 21st St.), S.F. 826-5657. Vegetarian, L/D, \$, MC/V.

Legume brings a stylish vegetarian menu to the heart of Noe Valley. Goat cheese enlivens many of the dishes; fresh produce, much of it organic, does the rest. (P.R., 8/00) 4042 24th St. (at Castro), S.F. 401-7668. Vegetarian, B/L/D, \$, MC/V.

Downtown, Embarcadero

Anjou is the other restaurant on Campton Place — a lovely little warren of brick and brass serving an unpretentious, and sometimes inventive, French bistro menu. (P.R., 11/98) 44 Campton Place (at Stockton), S.F. 392-5373. French, L/D, \$\$, AE/DC/DISC/MC/V.

Boulevard This creation of hot chef Nancy Oakes has a casually elegant art nouveau decor by designer Pat Kuleto. The food, too, is hot, including on one night a terrific grilled ahi tuna with a gingery salsa and shoestring potatoes. (Staff) 1 Mission (at Steuart), S.F. 543-6084. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

Elisabeth Daniel combines, like a Swiss watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. Extremely pricey. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, \$\$\$, AE/MC/V.

Fifth Floor returns George Morrone to the city's restaurant scene in high style — literally. The restaurant, on the fifth floor of the Palomar Hotel, feels plushly art deco. The food hovers somewhere between hearty and lavish, ranging from roasted baby chicken with bay and fingerling potatoes to poached Maine lobster with white corn and vermouth essence. (P.R., 10/99) 12 Fourth St. (at Market), S.F. 348-1555. California, D, \$\$\$, AE/MC/V.

Kokkari is an upscale but authentic taverna — beamed ceilings, blazing fireplace, and that famously gesticulative Greek hospitality. Chef Jean Alberti's food alternates smoothly between classic dishes and California-Hellenic turns, such as grilled tuna with oregano pesto. (P.R., 5/99) 200 Jackson (at Front), S.F. 981-0983. Greek, L/D, \$\$\$, AE/DC/MC/V.

Kyo-Ya may not be the best Japanese restaurant in the city, but it's certainly one of them. Elegantly padded surroundings, sublime sushi, and a wide selection of cooked dishes attract an international mercantile class. Lovely all the same. Expensive too. (P.R., 11/99) 2 New Montgomery (at Market), S.F. 512-1111. Japanese, L/D, \$\$\$, AE/MC/V.

Postrio Wolfgang Puck's venerable outpost in the city still sparkles. Despite the drama of the setting, the food receives loving attention. Like an opera singer, the kitchen hits notes low and high with equal aplomb. Arty desserts. (P.R., 3/99) 545 Post (at Mason), S.F. 776-7825. California, B/BR/L/D, \$\$\$, AE/DC/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most

anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

Tialoc rises like a multistory loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipián burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, \$, AE/MC/V.

Tu Lan has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. Vietnamese, L/D, \$.

North Beach, Chinatown

Da Flora advertises Venetian specialties, but you won't find much in the way of seafood or risotto here. The pastas are tours de force of balance and composition, while notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.

Enrico's Sidewalk Cafe remains a classic see-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (S.R., 5/98) 504 Broadway (at Kearny), S.F. 982-6223. Italian, L/D, \$\$, AE/DC/DISC/MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. Of course there's seafood (prawns in pink sauce) and pastas from around the Italian peninsula (puttanesca, Bolognese), but the main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, \$, MC/V.

House of Nanking never fails to garner raves from restaurant reviewers and Bay Guardian readers alike. Chinatown ambience, great food, good prices. (Best Of's, 1994) 919 Kearny (at Columbus), S.F. 421-1429. Chinese, L/D, \$.

Moose's is famous for the Mooseburger — an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

Zax belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-scented white beans, the food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

SoMa

Bacar means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. Spacious, soaring, comfortable: a player from the start. (P.R., 1/01) 448 Brannan (at fourth), S.F. 904-4100. American, D, \$\$, AE/MC/V.

Basil A serene, upscale oasis amid the industrial supply warehouses, Basil offers California-influenced Thai cuisine that's lively and creative. (S.R., 3/95) 1175 Folsom (at Eighth St.), S.F. 552-8999. Thai, L/D, \$, AE/MC/V.

Basque deals out an extensive tapas menu in handsome bistro surroundings. The food is pan-Spanish, from piquillo peppers

1. Lunching literati at Shanghai 1930
2. McCann's steel-cut oatmeal
3. Polenta cubano at Laurel's
4. Spicy Szechuan noodles
5. Harp lager

the blender

stuffed with crab and salt cod to paella Valenciana, and though not every dish works, most do. (P.R., 1/01) 398 Seventh St. (at Harrison), S.F. 581-0550. Spanish/Basque, BR/L/D, \$, AE/MC/V.

Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, \$, MC/V.

Bizou Chef-owner Loretta Keller's Provençal-influenced menu is big on flavor, from a pissaladière like flat bread topped with caramelized onions, cheese, and olives to grilled duck breast with slices of roasted peach. This restaurant is sure of itself; there is no overreaching. (P.R., 9/99) 598 Fourth St. (at Brannan), S.F. 543-2222. California, L/D, \$\$\$, AE/MC/V.

Enzo's is worth finding, not just for the credible tiramisu (enhanced with raspberries) but also for the rest of the predictably zesty menu and the eminently fair prices. (P.R., 9/98) 510 Brannan (at Fourth St.), S.F. 974-3696. Italian, L/D, \$, AE/MC/V.

Hawthorne Lane If you want to feel virtuously cultured and coddled at the same time, take a spin through the galleries at SFMOMA, then duck in for a late lunch at Hawthorne Lane, with its English-storybook decor. (S.R., 2/98) 22 Hawthorne Lane (between Second and Third Sts., at Howard), S.F. 777-9779. California, L/D, \$\$\$, MC/V.

Left Coast Cafe brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, \$, cash only.

LuLu defines the modern California restaurant. Many dishes acquire a heart-swelling smokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (P.R., 7/99) 816 Folsom (at Fourth St.), S.F. 495-5775. Mediterranean, L/D, \$\$\$, AE/MC/V.

Maya is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkinseed and tamarind. (P.R., 5/99) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/DISC/MC/V.

Sushi Groove South continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, \$, AE/DC/MC/V.

Nob Hill, Russian Hill

Cordon Bleu has huge portions, tiny prices, and a hoppin' location right next to the Lumiere Theatre. The special here is five-spice roasted chicken, half a bird for \$5.15 with country cabbage salad and a big mountain of meat sauce-smothered rice. (D.L., 4/97) 1574 California (at Polk), S.F. 673-5637. Vietnamese, L/D, \$.

Crustacean is famous for its roast Dungeness crab, but the truly addictive item on the menu here is the plate of demure-looking garlic noodles. The rest of the "Euro/Asian" menu is refreshingly Asian in emphasis. (P.R., 2/99) 1475 Polk (at California), S.F. 776-2722. Fusion, L/D, \$, AE/MC/V.

Le Jardin feels a bit like a second-story beer hall, but the chef is a Slanted Door alumnus, and his Vietnamese food shows promising glints of that experience. The

dining room can be a bit drafty but does afford good views of the still-seedy Polk Street scene. (P.R., 1/01) 1160 Polk (at Sutter), S.F. 885-1378. Vietnamese, L/D, \$, AE/MC/V.

Wasabi and Ginger looks to become a popular — and long-running — neighborhood spot. The sushi is first rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (P.R., 1/01) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, \$, MC/V.

Zarzuela's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

Civic Center, Tenderloin

Canto do Brasil The draw here is lusty yeoman cooking, Brazilian style, at beguilingly low prices. The tropically cerulean interior design, with fat comfy chairs, ceiling fans, and lots of plants enhances the illusion of sitting at a beach café. (P.R., 10/98) 41 Franklin (at Oak), S.F. 626-8727.

Brazilian, L/D, \$, MC/V.

Indigo serves up good California cuisine in a pleasantly stylish setting. A great presymphony choice. (S.R., 8/97) 687 McAllister (at Gough), S.F. 673-9353. California, D, \$\$, AE/MC/V.

Jardinière combines an aggressively elegant Pat Kuleto design with the calm confidence of Traci des Jardins's cooking. The best dishes — foie gras with pear gastrique and brioche, a dessert of mascarpone-stuffed crepes and sliced plums sautéed in muscat — are unforgettable. (P.R., 11/98) 300 Grove (at Franklin), S.F. 861-5555. California, D, \$\$\$, AE/DC/DISC/MC/V.

OneAsia brings some pan-Asian glow to the northeast Civic Center. Lots of good soups, noodle dishes, and Asian rolls; fancier dishes are a bit chancier. (P.R., 3/01) 637 Larkin (at Ellis), S.F. 775-1318. Asian, L/D, \$, MC/V.

paul K offers an eastern Mediterranean menu as good as any in town, at notably uninflated prices. The mountain flat bread alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

Tavern on the Tenderloin gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The lunch deal (\$10.95 for three courses) is a good one, and the kitchen handles the more difficult cases, such as fish, with considerable skill and some art. Service can be erratic. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, \$, AE/MC/V.

Hayes Valley

Arlequin offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. There's a nice version of croque monsieur, irresistible fried chickpeas, and, for oenophiles, an adjoining wine shop, Amphora. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, \$, MC/V.

Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. Campy desserts include an irresistible bûche-de-Noël-like "Latino lover." (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$\$, MC/V.

Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel,

Continued on page 38

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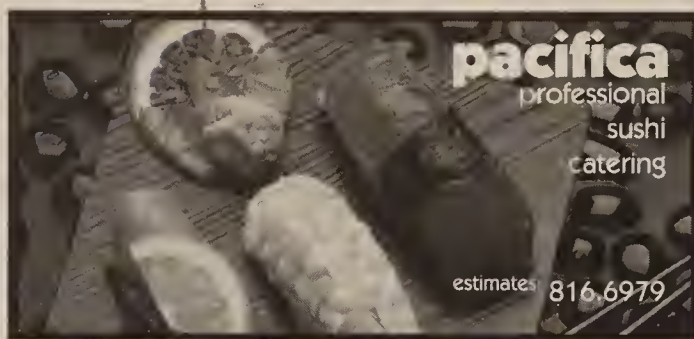
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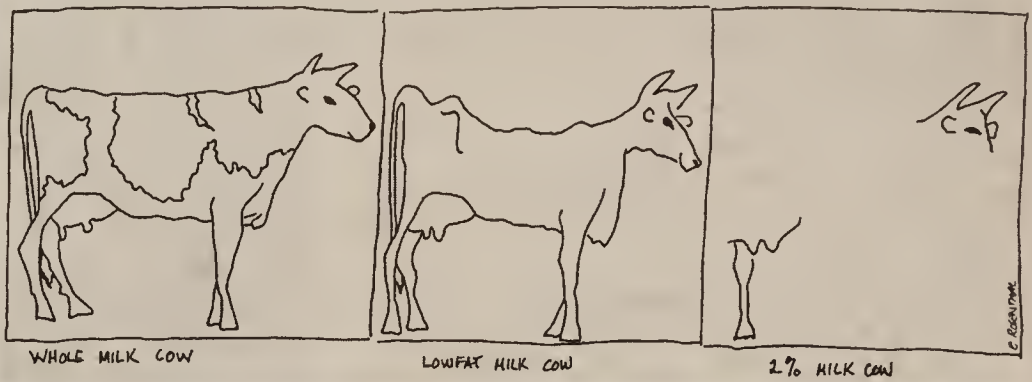
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The Groaning Board



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Eat Here Now

From page 37

brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V.

Terra Brazilis Bistro The Brazilian menu ranges from such traditional items as feijoada (the black-bean stew) to tuna loin, skewered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, welcoming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, \$\$, AE/CB/DISC/MC/TM/V.

Zuni The old standbys are reliable, though the famous burger could do with a bit less focaccia, and the oddly greasy Caesar salad is far from the best in town. The best dishes are Italian in their simplicity and pureness. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

Castro, Noe Valley, Glen Park

Amberjack Sushi is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overchilled. Fine service, moderate prices. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V.

Cafe J keeps a low decorative profile, but the Basque dishes really rock. The pariatia — a reinterpretation of seafood paella, seasoned with ginger and cilantro — is one of the best restaurant dishes you're likely to eat in this town. And the Basque-style mussels aren't far behind. (P.R., 11/00) 1708 Church (at 29th St.), S.F. 970-1095. French/Basque, D, \$\$, MC/V.

Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting (lots of stairs!) and an eclectic American menu with plenty of sly twists. A worthy addition to the city's array of first-class neighborhood restaurants. (P.R., 11/00) 683 Chenery (at Diamond), S.F. 337-8537. American, D, \$\$, MC/V.

Incontro serves up Italian classics in a converted Castro Victorian with levels and staircases and tables all over the place. Nifty small touches breathe new life into standard dishes: a splash of brandy with the eggplant and prosciutto in the veal saltimbocca, an uncluttered combination of shrimp and crab in the seafood ravioli. (P.R., 10/99) 4230 18th St. (at Diamond), S.F. 437-6722. Italian, D, \$, MC/V.

La Moonie rides a menu roller coaster from excellent to forgettable, but the best dishes (lamb tatak, beef rib eye) will leave you exclaiming. The second-floor space brings a welcome serenity. (P.R., 12/00) 4072 18th St. (at Castro), S.F. 355-1999. Fusion, D, \$\$, MC/V.

Miss Millie's has quietly become one of the best restaurants in Noe Valley. Lots of Latin American flourishes in its pan-ethnic comfort menu, and still a great place for brunch. (P.R., 12/00) 4123 24th St. (at Castro), S.F. 285-5598. California, BR/D, \$\$, MC/V.

2223 could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$\$, AE/DC/MC/V.

Valentine's Cafe still packs them in after five years and despite an increasingly competitive environment. The best dishes — and that's most of them — are meatless in origin: dal, linguine puttanesca (with only the anchovies omitted), black-bean quesadillas. Surprisingly bewitching desserts. (P.R., 8/00) 1793 Church (at 30th St.), S.F. 285-2257. Vegetarian, BR/D, \$, AE/MC/V. **Zodiac Club** numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$\$, MC/V.

Haight, Cole Valley, Western Addition

Asqew Grill reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. The interior design is a little drab, but with the Haight Street scene parading by the windows, you'll never notice. (P.R., 6/99) 1607 Haight (at Clayton), S.F. 701-9301. California, L/D, \$, MC/V.

Brother-in-Laws Bar-B-Cue always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), S.F. 931-7427. Barbecue, L/D, \$.

Caffe Proust feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V.

Ganges spices its savory vegetarian Indian fare with a very liberal hand. The menu changes often to take advantage of seasonal vegetables and the creativity of the chef. (Staff) 775 Frederick (at Willard), S.F. 661-7290. Indian, D, \$, MC/V.

Metro Cafe brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. Chrome bistro chairs, veal in lemon sauce, rack of lamb, and croque

monsieur all have that City of Light feel, at notably moderate prices. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V.

Red Sea Cafe offers fish and chips — but blow them off in favor of something spicy, Eritrean style, plucked from the plate with a segment of injera, the spongy, crepe-like bread. Shiro, a paste of ground peas and berberé seasonings, will set a joyful blaze in your mouth; curried lamb is excellent. Dim atmospherics. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, \$, AE/MC/V.

Mission, Bernal Heights, Potrero Hill

Bistro E Europe is probably the only place in town — and maybe the Bay Area — where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. The basic cuisine is Hungarian: lots of paprika, sour cream, schnitzel, and of course, fried bread. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$\$, cash only.

Burger Joint makes hamburgers like you remember from your childhood, with lettuce, onion, tomato, and mayonnaise. (Staff) 807 Valencia (at 19th St.), S.F. 824-3494. American, L/D, \$.

Cafe Arguello soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish food, from tapas to blockbuster paellas. The place to go when you want to indulge your spontaneity muse. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, \$, AE/DC/MC/V.

Il Cantuccio strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. Lovely pastas, pizza, salads, and risottos, and a lethally good chocolate tart for dessert. (P.R., 11/00) 3228 16th St. (at Guerrero), 861-3889. Italian, D, \$, MC/V.

Joe's Cable Car is the place where "Joe grinds his own fresh meat daily," and it shows. Fill up with a thick milkshake on the side, but skip the disappointing fries. (Staff) 4320 Mission (at Silver), S.F. 334-6699. American, L/D, \$, MC/V.

Just for You My favorite Potrero Hill hole-in-the-hill, Just for You serves up generally excellent, meaty meals with a spicy, Louisianic tint to them. The best way to break your fast here is with the crab cakes. (D.L., 5/98) 1453 18th St., S.F. 647-3033. American, B/L, \$.

The Liberties reinvents the Irish pub for millennial, digital times. The interior design evokes a 19th-century steamship; the food — mostly tasty, honest renditions of meat and potatoes — has an unmistakable masculine cast. Best bets: baby back ribs, fish and chips. (P.R., 4/00) 998 Guerrero (at 22nd St.), S.F. Irish, BR/L/D, \$, AE/DC/DS/MC/V.

Liberty Cafe specializes in simple, perfect food: a Caesar salad that outshines all

dine listings

others; the best chicken pot pie in the city; and down-home desserts even a bake sale in Iowa couldn't beat. (S.R., 5/98) 410 Cortland (at Bennington), S.F. 695-8777. American, BR/L/D, \$-\$\$, AE/MC/V.

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. Whether it's the grilled king salmon, the braised lamb shank, or the homemade s'mores, you'll have to look hard to find anything amiss. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, \$, MC/V.

Mi Lindo Perú dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

Mission Villa is the oldest Mexican restaurant in San Francisco. It's 90 years old, but it has a menu with interesting new dishes to complement the standard traditional fare. (D.L., 11/96) 2391 Mission (at 20th St.), S.F. 826-0454. Mexican, L/D, \$, MC/V.

Moki's Sushi and Pacific Grill serves imaginative specialty makis along with items from a pan-Asian grill in a small, bustling neighborhood spot. The kitchen's timing can sometimes be erratic, but the fresh, flavorful food is worth the wait. (Staff) 830 Cortland (at Gates), S.F. 970-9336. Japanese, D, \$\$, AE/DC/MC/V.

New Central Restaurant is the kind of place you'd find Richie and the Fonzy hanging out if they were Latino. The kitchen serves Mexican comfort food, while ambience flows from the jukebox near the door. (P.R., 3/00) 399 South Van Ness (at 14th St.), S.F. 255-8247 or 621-9608. Mexican, B/L, \$, cash only.

North Star is younger sibling to Firefly and has the same sort of seamless menu. The food ranges from excellent hummus with grilled curried flat bread to a cheeseburger with fries, and the setting is flush with a quiet yellow beauty, like morning sunshine. (P.R., 3/99) 288 Connecticut (at 18th St.), S.F. 551-9840. California, BR/L/D, \$\$, MC/V.

Pancho Villa The best word for this 16th Street taqueria is *big*, from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), S.F. 864-8840. Mexican, BR/L/D, \$.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collection of old bureaus and settees in front lends a pleasant antique-store gloss. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, \$, cash only.

Potrero Brewing Co. offers nicely upscaled pub food to accompany its smooth, fresh microbrews. The sprawling outdoor terrace — a bow to the neighborhood's relatively sunny, warm weather — rivals that of MoMo's. (P.R., 6/99) 535 Florida (at Mariposa), S.F. 552-1967. American, L/D, \$\$, AE/MC/V.

Scenic India will slake your craving for south Asian food, with fine tandoori items, strong variations on tikka masala, and plenty of tasty vegetable dishes. If only Mom's had been so good. (P.R., 1/01) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, \$, AE/DC/DISC/MC/V.

Sunflower strikes all the right notes of today's Mission: good, inexpensive Vietnamese food in a modish California ambience, with friendly, casual service. Tasty classics, such as barbecued lemongrass beef, are all here, and the lunch specials are a bonanza for the famished. (P.R., 11/98) 506 Valencia (at 16th St.), S.F. 626-5023. Vietnamese, L/D, \$, AE/MC/V.

Taqueria Can-Cun serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773. Mexican, L/D, \$.

Ti Couz The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-7373. Crepes, BR/L/D, \$, MC/V.

La Villa Poppi feels like a Tuscan country inn. Each dish gets a little kiss of affectionate attention: fresh marjoram, say, in the risotto beneath poached halibut, or the sage butter in which the day's gnocchi takes its final turn. (P.R., 11/99) 3234 22nd St. (at Mission), S.F. 642-5044. Italian, D, \$\$\$, MC/V.

Walzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. First-rate Wiener schnitzel and chicken fricassee; surprisingly tasty salads: carrot and celery root; marinated tomato, cucumber and cauliflower. The décor has a definite *Cabaret* edge. (P.R., 11/99) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, \$, MC/V.

Marina, Pacific Heights

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V.

Curbside Too, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French saucfest. (P.R., 12/98) 2769 Lombard (at Lyon), S.F. 921-4442. French, D, \$\$, AE/MC/V.

Dragon Well looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (P.R., 9/99) 2142 Chestnut (at Pierce), S.F. 474-6888. Chinese, L/D, \$, MC/V.

Eastside West fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (P.R., 1/01) 4154 Fillmore (at Greenwich), S.F. 885-4000. California/American, BR/D, \$\$, AE/MC/V.

Meeting House ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, \$\$\$, AE/MC/D.

Mezes glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V.

Takara moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kabuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

Trapdoor If it's tapas American-style that you seek, then Trapdoor's the place. The eclectic American food is cheap and for the most part very satisfying: a lovely chicken and dumpling stew, linguine with mussels and wild mushrooms, an excellent cheeseburger. (P.R., 1/99) 3251 Scott (at Chestnut), S.F. 776-1928. American, D, \$, AE/MC/V.

ZAO Noodle Bar manages the seemingly impossible: the food's good, cheap, fresh; the service is friendly; there's an inexpensive parking lot half a block away. (P.R., 8/99) 2406 California (at Fillmore), S.F. 345-8088. Asian, L/D, \$, MC/V.

Sunset

Cafe for All Seasons reflects the friendly vibrance of its West Portal neighborhood. Everyone is welcome, from grandparents to small children to big fuzzy bears on a date. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. The perfect place to go with your parents. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V.

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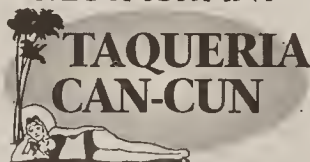
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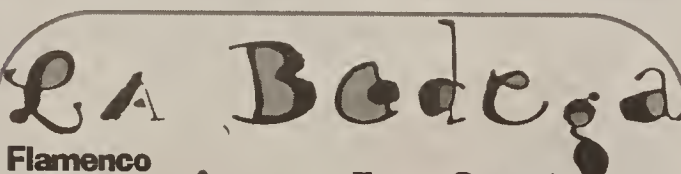
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dine listings

Eat Here Now

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Fresca has gone upscale (now with full table service) since it opened toward the end of the last millennium, and its Peruvian menu has been expanded beyond burritos. Still excellent roast chicken, seveiche, enchiladas. Packed much of the time. (P.R., 1/01) 24 West Portal (at Ulloa), S.F. 759-8087. Peruvian, L/D, \$, AE/MC/V.

Marnee Thai A friendly, low-key neighborhood restaurant that just happens to serve some of the best Thai food in town. The kitchen turns out such unusual dishes as a fresh corn-cakes appetizer and curried fish mousse wrapped in banana leaves. (Staff) 2225 Irving (at 23rd Ave.), S.F. 665-9500. Thai, L/D, \$, AE/MC/V.

Masala means "spice mixture," and spices aplenty you will find in the south Asian menu. Don't miss the chicken tikka masala, and be sure to order plenty of nan to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, \$, AE/DC/DS/MC/V.

P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Pomelo The chefs in this itty-bitsy restaurant serve up big portions of Asian- and Italian-inspired noodle dishes. If you need something quick, cheap, and fresh, pop in here. Lunch is less crowded than dinner. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-6175. Noodles, L/D, \$, cash only.

Tennessee Grill could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave.), S.F. 664-7834. American, B/L/D, \$, MC/V.

Yum Yum Fish is basically a fish store: three or four little tables with fish-print tablecloths under glass, fish-chart art along the wall, and fish-price signs all over the place. (D.L. 10/98) 2181 Irving (at 23rd Ave.), S.F. 566-6433. Sushi, L/D, \$.

Richmond

Biiru Biiru adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. A good soundtrack, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

Dong Hue serves a Vietnamese menu untouched by California faddishness. Plenty of seafood, especially shrimp, is on offer, but there's lots of meat and poultry, too, including rich five-spice chicken. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, \$, MC/V.

Natori fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. It's good, too, though not fancy. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V.

Straits Cafe has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions. A touch of Indian curry here, Thai coconut milk and kaffir lime there; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

Thai Time proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mok talay, a seafood medley in coconut red-curry sauce cooked in a coconut shell. Even more familiar Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

Traktir serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. For traditionalists, there's borscht, vareniki, and slyanka, the famous soup of sausage and pickles. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfect hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, \$.

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, \$, AE/DC/MC/V.

Gravy's Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin'-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, \$.

JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$.

Outback Cafe is located way down in with all them warehouses at the end of Revere Street. I found the fare delectable. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Café, B/L, \$.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, \$.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, \$.

Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, \$.

Berkeley, Emeryville, and north

Ajanta offers a variety of deftly seasoned regional dishes from the Asian subcontinent. The harmonious ambience is rounded off by attentive service, and everything benefits from unique flavors and elegant presentation. (D.R., 11/98) 1888 Solano, Berk. (510) 526-4373. Indian, L/D, \$, AE/DC/DISC/MC/V.

A La Carte features Nathan and Katherine Cheng's notion of home-cooked meals, ranging from such Creole-inspired fare as chicken and andouille sausage gumbo to macaroni and cheese. Great side dishes and desserts, reasonable prices, and personalized service. (D.R., 1/99) 1453 Dwight (at Sacramento), Berk. (510) 548-2322. Creole, D, \$, MC/V. Bathroom not wheelchair accessible.

Bobby's Backdoor Cajun BBQ has some of the best and cheapest barbecue in the Bay Area. And as good as the BBQ is, the best thing about Bobby's is the atmosphere: live Cajun music and blues, dancing, and a Ping-Pong table. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, \$.

Café La Peña nurtures the spirit as much as it pleases the palate. Such hearty main dishes as Chilean lamb stew and paella reflect the kitchen's generosity more than its creativity with spices. (D.R., 6/98) 3105 Shattuck (near Prince), Berk. (510) 849-4846. Latin American, D, \$, DC/MC/V.

Cafe Rouge All the red meat here comes from highly regarded Niman Ranch, and all charcuterie made in-house. If the bitter-sweet chocolate torte is on the menu, order it. (S.R., 11/96) 1782 Fourth St. (at Hearst), Berk. (510) 525-1440. American, L/D, \$\$, AE/MC/V.

dine listings

Café Tululah makes a strong bid for the weekend brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. Excellent sandwiches, inventive salads, and simple pasta dishes highlight the lunch menu. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café/California, BR/L, €.

César You'll be tempted to nibble for hours from Chez Panisse-related César's Spanish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (D.R., 8/98) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D, \$, DISC/MC/V.

Cha-Ya Everything chef-proprietor Atsushi Katsumata makes, from the potstickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. Don't miss the amazing things Katsumata does with tofu, whether deep-fried or topped with miso sauce in the dengaku. (D.R., 3/00) 1686 Shattuck (at Virginia), Berk. (510) 981-1213. Japanese Vegetarian, D, \$, MC/V.

Christopher's Café on Solano Stylishly executed fusion cuisine, often combining Asian, Southwestern, and Mediterranean ingredients in a single dish. Almost every unusual combination works, with generous helpings smoothly delivered in beautiful presentations. (D.R., 4/99) 1501A Solano (at Curtis), Albany. (510) 525-1668. Fusion, L/D, \$\$, AE/MC/V.

Clay Pot Seafood House specialties include steaming clay pots full of fascinating broths and such ingredients as meat balls, Chinese sausage, and whole fish. But just about anything on the menu with "garlic," "Shanghai," or "braised" in the name is sure to float your boat. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. Chinese, L/D, \$, DISC/MC/V.

La Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster po-boys, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, €-\$, MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. Fixed-price dinners are available weeknights along with an à la carte menu that changes monthly. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

Minokichi Such dishes as zosui (rice porridge), hamachi nizakana (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shioyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, \$, AE/MC/V.

Rivoli is a near perfect balance of the neighborhood eatery and the eclectic California cuisine destination restaurant. Save room for superb grilled meats and fish, pasta, and risotto. (D.R.) 1539 Solano (between Neilson and Peralta), Berk. (510) 526-2542. California, D, \$, AE/DC/MC/V.

Sam's Log Cabin Daily special egg scrambles, great griddle cakes and corn cakes, and exceptional scones and muffins top the morning fare, which also includes gourmet sausage and bacon, hot and cold cereals, and organic coffee. (D.R., 8/99) 945 San Pablo Ave. (at Buchanan), Berk. (510) 558-0494. American, B/L, €, no credit cards.

Your Place If all they offered here was pad kra-prow — stir-fried chicken with basil and chili — Your Place would still be our place forever. Venture away from typical Thai menu items toward neu yang num, laab gai, blackboard specials, and at lunch, the "boat noodles" soups. (D.R., 4/98) 1267-71 University (at Bonar), Berk. (510) 548-9781. Thai, L/D, \$, AE/DC/DISC/MC/V. Not wheelchair accessible.

Zachary's Chicago Pizza The stuffed pizza is simply out of this world — try the Zachary's special sometime. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

Oakland and Alameda

Alta Mar is a Veracruz-style seafood spot. Camerones al mojo de ajo are butterflied

and humming with garlic, while pescado frito lived up to the hype. (D.R., 3/97) 1060 E. 12th St. (at 11th Ave.), Oakl. (510) 893-5122. Mexican, L/D, \$, AE/DC/MC/V.

Ann's Café is the best eat-yourself-silly place in the galaxy. Before you even order, you get a bowl of soup, a whole plateful of potatoes, and some two-sided griddle toast with cheese. (D.L., 4/94) 3401 Fruitvale (at Interstate 580), Oakl. (510) 531-9861. American, B/L, €.

Asena Restaurant Good dishes at Asena, a charming Med/Cal cuisine spot, include individual pizzas and grilled marinated lamb sirloin in a burgundy-rosemary demi-glace. (D.R., 2/98) 2508 Santa Clara (at Park), Alameda. (510) 521-4100. California/Mediterranean, L/D, \$\$, AE/MC/V.

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, €, MC/V.

Connie's Cantina fashions unique variations on standard Mexican fare — enchiladas, tamales, fajitas, rellenos, fajitas. (D.R., 9/98) 3340 Grand (near Mandana), Oakl. (510) 839-4986. Mexican, L/D, €, MC/V.

Garibaldi's on College focuses on Mediterranean-style seafood, from tantalizing appetizers (baked oysters, scallop ceviche) to perfectly done entrées (grilled swordfish, spaghetti with scallops and prawns). (D.R., 9/97) 5356 College (near Manilla), Oakl. (510) 595-4000. Mediterranean, L/D, \$\$, AE/MC/V.

Kandahar Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/MC/V.

Mama's Royal Cafe Breakfast is the draw here — even just-coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, tofu scramble, huevos rancheros, and 20 different omelettes. (S.R., 5/98) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. American, B/L, €.

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "lithalia." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai Fusion, L/D, \$-\$\$, MC/V.

Original Kasper's Hot Dogs Occupying the same tiny triangle building since 1947, Harry Yaglijian's humble and supremely hospitable little stand has one item on the menu — the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. American, L/D, €.

Restaurante Doña Tomás offers upscale versions of enchiladas (wild mushroom, zucchini, and goat cheese) and carnitas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/MC/V.

Sergio's Trattoria Servings are large and presented with no pretense; standards include plates of spaghetti alla Siciliana, carrettiera, puttanesca, or con polpettine (meatballs). (D.R., 1/98) 5299 College (at Bryant), Oakl. (510) 655-2869. Italian, D, \$\$, MC/V.

Taqueria Ramiro and Sons typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, €, no credit cards.

Veronica's Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbecue, as well as huge portions of "gramma's" meat loaf, "Louisiana style" catfish, "Moon Shiner's" mustard glazed" baked ham, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portabello mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. American, L/D, €, DC/V/MC.

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Wipeout at the Pleasure Dome

Poet Kevin Opstedal talks about Venice Beach, the New York School, and his visionary surf noir. *By Noel Black*

If you've ever been to a reading in the Bay Area, then you may have seen him: full shock of red Irish rug, the weathered face of the unwillingly wise, cigarette, gray V-neck sweater over white T-shirt, Levis, and black All Stars stepping out of a dark green VW bug with the tinny echo of Ventures surf guitar shuffling out behind him as he makes his way to his next lurk. But probably not. Kevin Opstedal — the now legendary poet and publisher of such subradar, hand-to-hand poetry rags as *GAS*, *Blue Book*, *Augustus Truhn's Magazine*, *Cleavon Little's Magazine*, and the forthcoming *Joe Brainard's Magazine*, and the author of the recent full-length book of poems *Like Rain* (Angry Dog Press, 1999) and the recent *Beach Blanket Massacre* (Smog Eyes Press, 2001) — lurks more than he appears. Uncomfortable with the idea of a scene and its accompanying pretensions and social inconveniences, and long exiled to residence in not-so-sceney Palo Alto, Opstedal has built his reputation on tireless and meticulous (if not monkish) dedication to the written word. His lines, like palm trees, rustle, spook, and loom: "My lunch has been claimed by the dark side," or "It's a dance I do / a kind of subliminal watusi shuffle / you'll never see." And like the ocean, his lines portend an unfathomable, yet beautiful, sadness: "I signed up for the coma but / all I got was some short-term memory loss/ & blurred vision." If Samuel Taylor Coleridge and Emily Dickinson had given birth to Arthur Rimbaud on Feb. 4, 1956, then he would be: Kevin Opstedal.

Bay Guardian: I like to think of your writing style as "surf noir." There's nothing else like it; it's dark, poppy, visionary, and most definitely California. Tell me about growing up in Venice Beach in the '60s and '70s — and how do you think the times, the music, and the culture in general shaped your style?

Kevin Opstedal: When I tell people that I grew up in Venice, they usually say, "Oh, that explains it," but I don't really know what that means. Venice was great when I was a kid. It was a real surf ghetto at that time. Low-income middle-class families, hippies, surfers ... the beach was the main influence on the scene. It was basically L.A., you know, endless pavement, cars, and random violence, but being right there up against this incredible ocean always gave me this sense of awe. It charged everything around you with its incomprehensible vastness. And beauty. Even though there were times when the beach would be closed due to sewage or something. I mean it's just what I am, where I come from. So, yeah: sand on the pavement, taco stands, parking lots, palm trees ... surf guitar is like roots music for me.

BG: You've been hugely influenced by the "New York School" — particularly the later, "second generation" writers like Ted Berrigan, Eileen Myles, Alice Notley, Ron Padgett, Joe Brainard, Joanne Kyger, Lewis MacAdams. And you've published all these writers in your mostly obscure magazines. What was the appeal of this writing to you? Do you think that aligning yourself with a tradition is a trap?

KO: Those writers speak my language. There's a looseness and a quickness to their poetry, lots of collagelike juxtapositions that I totally understand, along with, at times, a very serious jokiness. These poets taught me to write. Also I guess the fact that none of them ever really got into a lot of theoretical non-

tradition. There's this long unbroken tradition that you belong to as soon as you write your first poem. I truly believe that.

BG: Tell me how *GAS* magazine started. What was it like corresponding with artists and writers like Bukowski, Joe Brainard, and Alice Notley when you were a young writer?

KO: The history of *GAS* is way too complex. Suffice it to say that I quit my job and, with the encouragement of the poet Tom Clark, signed on for a year at New College in order to start up a student-run poetry magazine that the school was to fund. New College funded two issues, then backed out because I rejected a story by one of the faculty



Playa de los Muertos

The inside of my skull felt as though it had been scraped with a table spoon. I spoke to leaves that skittered past on the pavement. Time sped up then slowed down to an agonizing crawl. If it was true that the mind & the body were one then I was fucked. Once on a beach just north of Malibu I left my body for a while I think. I watched walls of sheet glass stand up like vertical swimming pools then crash soundlessly in on themselves. It was all very quiet. The girl I was with said later that she thought I had died. I thought so too but didn't want to say so. She had blue eyes that seemed almost silver. There were broken things in her head. I guess that was something we had in common.

sense was appealing. It's weird to have this connection to the so-called New York School, since I'm so thoroughly Californian. I've never even considered living in New York. To me the New York School isn't really about New York anyway. It's just poetry. Poetry itself is the

members. That ended my association with New College, but I took *GAS* with me, and it rolled on through 10 issues before I called it quits. It just got too difficult to produce, and there was no money, ever. The great thing about publishing a poetry magazine is that you get

to correspond with your heroes and you get to see what they're writing right now. That was, and is, a big kick. The only way I am in touch with a lot of poets is through publishing magazines. Since *GAS* I've continued to edit and publish in pretty much the same way. I'm always aiming at the same kind of energy I get from the old mimeo mags like *Angel Hair* or *Mother* or *C Magazine* [from the Lower East Side in the '60s and '70s]. I don't see many other mags that strive for that.

BG: Did you ever go to school for writing? Do you think anyone should?

KO: No, I never went to college, except for that year at New College. I had no real interest in the classes. In high school I set my own personal curriculum where I would devour the works of a given poet, then track down the works that that poet had read or was influenced by and so on. That's why the first job I had out of high school was in the Santa Monica Public Library — I needed continuous access to the books. As for writing schools, I'm no big fan of them. I would say that the best thing a poetry school can do is put poets in touch with other poets. That's what I missed in my youth. I never met another poet until I was 30 years old. For 15 years I read, studied, and wrote only for myself.

BG: Would you talk about how you write?

KO: I write when I can. Sometimes I'll just sit down and write out a whole poem. Other times it's just scratching out a line here and there and later working the lines together. I feel like I'm always writing, even if I'm not physically putting pencil to paper. There's never a conscious design for me. I work on maybe a few lines and a feeling. I usually have a notion of how the poem will look on the page and what it will sound like. When I finally do sit down to put it together, it happens fairly fast.

BG: You live in the middle of Silicon Valley, and yet you don't put your magazines and books online. How has Palo Alto influenced your work?

KO: I've never liked reading off a computer screen. It's a personal preference, I guess. I think of a book as a total artwork. As for Palo Alto, I'm afraid I'm becoming something of a misanthrope. I seem to be turning into a hermit. If Palo Alto has influenced my work, then I deserve to have my throat cut.

BG: Where's your poetry headed?

KO: It's a return to the lyric I'm hoping for. That's the heart quality ... it's nothing new, but it's the essence of lyric poetry from Catullus and Sappho to now.

BG: Off the top of your head, what's the most beautiful line you can think of?

KO: "Dawns break slow kisses on the eyelids of the sea." That's Rimbaud translated by Ted Berrigan. I'm not sure that resonates beyond my slightly fried brain, but there you have it.

Kevin Opstedal's books and magazines can be found at Blue Books, 766 Valencia, S.F.; at Moe's Books, 2476 Telegraph, Berk.; at other Bay Area bookstores; or by writing to him directly at bl.kbo@rlg.org or 386 Madeline Ct., Palo Alto, CA 94306. Kevin Opstedal reads from his work Tues/3, 7:30 p.m., Blue Books. For more information call (415) 437-3458.

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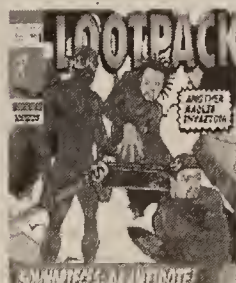
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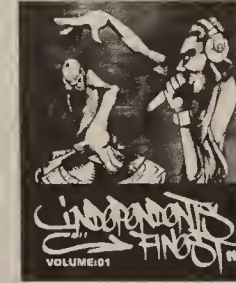
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Of mice and men

Wednesday, at the unveiling party for **Tails of the City**, a computer-mouse art exhibition benefiting **Destination Foundation**, the **MicrosoftSF** retail store in the Sony Metreon is packed with artists and media hounds alike. More than 125 artists and "big cheeses" have been asked to create works of art using the computer world's most cute and pedestrian object; they will be sold in a high-society auction in May. Artistic renderings of the point-and-clickers, displayed in cases throughout the store, range from the pathetic and silly to the incredible and sublime.

Partygoers mill about with wine and cheese (Get it? Cheese), checking out the art: there are a couple of royal mice, a Venus's-flytrap, a "Three Mouseketeers" candy bar, an adult with babies, a snake, a spider, a Chia, a couple of army tanks, an ancient god, a Ouija pointer, a smiley face, a horse, a drag queen's face, one blanketed with a woven dollar bill, some salt and pepper shakers, some devils, one upside down on a bed of nails, a beautiful dragon, a caged lobster, a sacred heart, a skimpy bikini, and a codpiece. Many artists have gleefully dissected and destroyed the mice — open and helpless, drawn and quartered, covered in goo, or just plain annihilated. Wavy Gravy glued some pearls on the top of a plain black mouse ("Why he didn't just use pasta shells and beans or macaroni is beyond me," an onlooker says) and Mr. Rogers dressed his mouse in a sweater and miniature blue Keds. Awww.

Since this is our first visit to S.F.'s landlocked, consumer-driven space station, we move to check out the store's merchandise (all overpriced, all displayed in a hip, user-friendly fashion, and much of it useless). A 25-year history of Microsoft displayed on a shiny placard finishes with the strangely portentous line, "Just wait till our 50th anniversary!" We notice people working on computers in a glassed room called the "Tech Empowerment Center" and beyond that, through the window to the outside, a Starbucks sign glowing an ominous shade of green across the street. We wonder if the placing of four (yes, *four*) Starbucks stores with-in spitting distance of the Microsoft store marks an intentional strategic maneuver in the continuing fight for world corporate domination and if a secret underground tunnel connects them all.

The only person I know at the party — a respected, multit talented local artist whose mouse art has accidentally been displayed sideways — stands by his work and tells a group of onlookers about the considerable time and skills he donated to his dot-company to create a mouse offering that the corporation could write off

as charity. And last week they laid him off.

Friday, a group of friends gathers at **Zeitgeist** for happy-hour drinks. A loud, colorful assembly in a *biertgarten* chock-full of chilling bike messengers and motorcycle badasses, they share pitchers and huddle around a table each time a new person arrives to show-and-tell their gear. The stockpile: two clown horns, some finger cymbals, a flag made out of a pole and napkin, some kazoos, some made-in-China battery-operated samplers that go "Boing" and simulate electric guitars, a tambourine, and two megaphones. The magenta-haired organizer, dressed fetchingly in an eye-popping array of pinks and reds, amps up the coterie, shouts instructions, and declares that everyone's liquored up enough to start the **parade for no reason**.

Outside **Zeitgeist** the parade starts up with a whoop and a holler and heads up the hill to Market Street. Horns honk, kazoos buzz, tambourines rattle, one bullhorn plays the first two bars of "When the Saints Go Marching In" over and over, and one paradegoer cops the other bullhorn to announce that "there will be absolutely no Wang Chunging allowed in this parade." Car drivers and passengers join the melee, honking and spilling out windows to shout congratulations. Homeless people hook up with the crew and are given noise-makers. One cacophonist leads the ensemble, marching in time to something or other and twirling and jabbing the napkin flag in the air.

The parade visits several chain stores along the route, and security at each location — Kentucky Taco Fried Bell, Jamba Juice, Starbucks, Safeway, Blockbuster, etc. — is not amused and is sometimes even annoyed to the point of hostility. Fair enough. The parade marches on unabashed until **Lucky 13** is spotted, when momentum is finally lost, noise-

GUARDIAN PHOTOS BY SUMMER BURKES



Catharsis: Roadkill was actually squished by a Muni bus!



Hecklefest: The Roxie's "Up the Oscars" party — think *MST3K* times 100.



Just because: Big up to the guerrilla artist who pasted these all around the Mission.

makers are stowed in handbags, the jukebox is raided, and drinks are purchased. Magenta Girl taps out a quiet *ostinato* on her tambourine inside the bar as she drinks, and another patron screams at her to shut up. Raining on her parade, as it were.

A bit later that night Napkin Twirler and I negotiate the weekend amateurism of the 11th Street corridor on the way to get a slice. A gangster-mulleted hoodrat falls in line directly behind us, mumbling loudly to himself about the bitches in front of him. We whirl around with a what'd-you-call-me, startling him from his hateful reverie. He instinctively shoots out his hand and wraps it around my throat, crushing my larynx for a brief moment before recoiling. He steps back, fist in hand, threatening to beat the both of us down for ... existing, or something. "Nah, I can't hit a girl," he rationalizes, disappearing into the night.

The next day, strolling along a crosswalk with some morning coffee, we're almost run over by a corner-cutting left-turner, who then stops the car to shriek at us to watch where we're walking. Ten minutes later, while checking the car's oil at the gas station, my companion is verbally assaulted by a tweaking U-Haul driver behind us who barks in repetitive, caged-rat, talk-show about the "honky bitch" who won't get the fuck out of his way. On a drive we discuss whether the current vibe in the city is economic or planetary and decide that some comedy is in order. Native San Franciscan **Greg Proops** rocks the **Punch Line** that night, and catharsis comes when his well-aimed vitriol (more intense than ours, even) targets shitty music, shitty movies, and shitty people. Stand-up comedy is impossible to review, but in light of the next day's events, one quote of his from the show — "Hollywood isn't a city ... it's an idea held simultaneously by a million assholes" — seems deeply, resonantly apropos.

Sunday, the warm sun has barely begun its descent into the fog when the **Up the Oscars** party gets underway at the **Roxie**. Sadly, we time it wrong and miss the preshow red-carpet

portion but arrive just in time to fill out our ballots before the Oscars start. Each attendee at the sold-out screening has ticked off his or her guesses as to who will win what in each category in the hopes of receiving a prize. We all pick the most obvious choices — i.e., the most profitable.

Inside the dark theater, patrons in sweats and ball gowns relax in theater chairs with burritos and champagne and paper-bag beers. The Academy Awards ceremony begins on the Roxie's giant screen. The show's high-budget intro flies through outer space — "I guess that would put *The Cell* and the indie films from this year in a black hole, then?" my companion wonders aloud — and the jaded crowd is noticeably awed as three astronauts greet 800 million viewers from outer space.

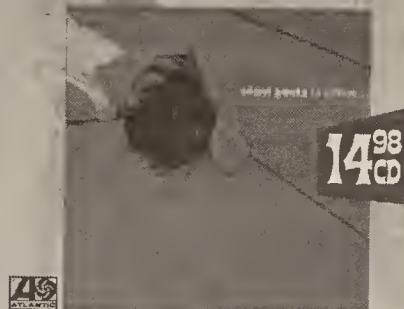
Oscar host Steve Martin pulls a Greg Proops writ large, calling out Hollywood's artifice and busting through facade with charming aplomb. Billy Crystal, it is loudly agreed among our portion of the audience, has been outdone for good. "I want to pistol-whip Russell Crowe," one girl mumbles over a bag of chips, grimacing at his self-satisfied mug as the crowd hisses and boos. Commercial breaks are thankfully ousted in favor of old film previews, stirring montages, and clips from Oscar ceremonies past. The audience claps like it's actually there with the academy and heckles like the drunk winos outside the velvet ropes.

Sting sings some pap, and we all howl along like coyotes. "You dropped your chorus!" someone deadpans. A silhouette of a cane tries to drag Sting offscreen, and the crowd goes wild. Benicio Del Toro's handsome mug appears 10 feet high, and we're embarrassed to find ourselves screaming like teenagers with the rest of the women in the Roxie. "Take it off!" my companion squeals, and then slaps her hand over her mouth as if she could take it back. "Sorry, but this is the first time I've ever cared about the Oscars, ever," she says giddily.

The ceremony drags on and on, eliciting comedic overabundances of shadow animals, group groans, sarcastic applause, and heckling. *Gladiator* is renamed *Testosteronia*; Bob Dylan is renamed Vincent Price-line.com; Goldie Hawn wins points for messing up and being a real human; Steven Soderbergh thanks all artists and solidifies his status as one of film's superheroes; Björk provides the only spark of musical originality all evening. (Overheard: "I wouldn't be surprised if Björk showed up to the Oscars next year with her skirt tucked into her pantyhose.") And we all tear up when Obi-Wan, rest in peace, flits across the screen. Then Julia wins, and *Gladiator* wins, and we're all appalled at how rigged the whole process is. But we're all appalled together, which is nice. Living well is the best medicine — and laughter is the best revenge.



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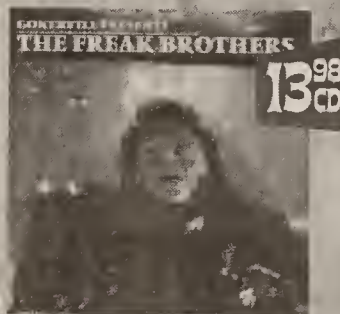


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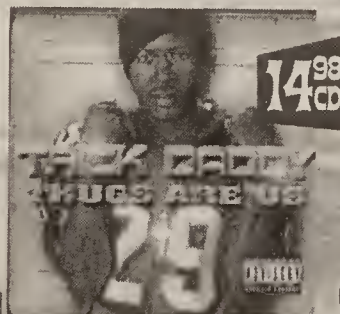
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by josh kun

Desert modern

If you want to know the truth about Palm Springs, visit one of its golf courses in the middle of the summer, when temperatures reach 120 degrees. The desert sun turns all natural moisture into cruel mirages that flicker on burning pavement. What is verdant and lush in the spring and fall is a vacant plot of scorched earth in July. My grandparents live on the eighth fairway of a country club course out there, at the baked foot of the San Jacinto Mountains, and the first time I visited them in the summer months, it was like visiting a studio back lot. I saw Palm Springs for what it was, a community constructed with hydroelectric power, imported water, and cycles of massive re-fertilization, a city grafted onto a landscape to which it will never fully belong.

You can see the extent of the desert facade in a panoramic photograph of a golf-course-to-be included in Rudy VanderLans's book *Palm Desert* (Emigre Press), in which a dozen sprinklers helplessly spray water on acres of cooking dirt, and an army of baby palm trees are scattered amid boulders and bulldozers — miniature blueprints for future icons of recreation. Palm Desert is two towns over from Palm Springs, a 20-minute drive down Highway 111, but it feels a world away — gated enclaves and nouveau riche tract condos, tennis courts and designer boutiques. *Palm Desert* barely shows you any of that, though, just ghostly expanses of single-story homes and undeveloped desert populated by flowering bundles of brush, all set against blankets of electric blue sky and inflamed white clouds.

The *Palm Desert* it shows is a specific one, the *Palm Desert* of "Palm Desert," a song written by Van Dyke Parks in 1968 for his classic album of southern California surrealism, *Song Cycle*. VanderLans fills his book with photographs and writings inspired by Parks's swirling fun-house ode to the desert city where "springs often run dry." Parks wishes he could stay in Palm Desert, where things fade away, where sagebrush and date palms are converted into real estate ("by Palm Desert to market to buy"), but instead he has to return to Hollywood, a "never-never land" on the "banks of toxicity" where most of *Song Cycle* unfolds. The album's portrait of southern California — its Laurel Canyon daydreams, its Alabama-in-Silver Lake hallucinations — was painted from the desert's point of view. As Parks told Barney Hoskyns in his book *Waiting for the Sun*, he put *Song Cycle* together while living in Palm Desert, "just me and a piano in a house on the edge of a tract development."

Palm Desert comes with a CD that includes Parks's song and three cover versions, none of which feel organic to the desert the way Parks's does. In the language of the modernist architecture spotlighted in another new desert book, Alan Hess and Andrew Danish's glistening *Palm Springs Weekend* (Chronicle Books), the covers of "Palm Desert" are more like a Neutra house than a Frey house. Where Neutra's famous Kaufmann house is like "an observatory, in the desert, but not of it," Frey's buildings and Parks's song try to speak the language of the desert, "to draw out the deep secrets of the rocks, the heat, the tamarisk trees, and collect them in a conscious design."

Just as Parks's album reimagined L.A. as a satellite of a desert center, *Palm Springs Weekend* imagines European modernism in the shadows of concrete-and-steel cliff homes that tame a wilderness of tumbleweed and jimsonweed with domestic machines of simplicity. Hess and Danish chronicle Palm Springs, originally Agua Caliente Indian land, in terms of its development by moneyed outsiders as a refuge of rest or a Hollywood playground. "Baby get your luggage packed, meet you by the railroad track," Slim and Slam sang in 1942. "Everybody's jumpin' down to Palm Springs." Indeed, what Hess and Danish gloss over is the "everybody" Palm Springs modernism jumps over. For example, some of desert modernism's greatest triumphs, including the newly revamped Spa Hotel, were built on land once zoned as Section 14, a square mile of Indian land used as a post-WWII African American and Latino reservation until the city bulldozed it in 1966.

My grandparents are part of this history of desert settlement. They moved there in the '60s, first as temporary visitors and later as permanent bridge-playing residents who, year after year, would watch more of their friends die in air-conditioned bedrooms. If you look closely at a small photograph in *Palm Springs Weekend*, you can see their house: a flat, one-story modernist block with concrete sunscreens in front of the windows and green pebbles playing the part of green grass. Of course, what goes on inside these modern homes is not modern at all but the traditional rituals of aging: learning to see with one eye, learning to change your own catheter bag, learning to accept the hospital as your second home. Like the song says, in the desert springs often run dry, and nothing anyone builds is ever going to change that. ♦

Remember me not

Christopher Nolan rewinds noir. *By Chuck Stephens*

It's not that unusual for a young director, particularly one steeped in the contradictions and con games of contemporary American "independent" cinema, to get everything backward when the time comes to make a second film. Sophomore syndrome is a tough nut to crack. But no one's ever put the cart before the horse quite so successfully as Christopher Nolan does in *Memento*. Challenging, maddening, and tight as a fist, it's a movie that takes its backwardness very seriously — its first image is also its final fade-out — and has a lot of fun doing so. Artfully deranged, it turns out to be the most entertaining American popcorn puzzler in ages: an occasionally violent but thoroughly infectious meditation on short-term memory, perpetual forgetfulness, and, uh ... what was I just saying?

Oh right, that first image: it's a Polaroid, and it's in the hands of a guy named Leonard, who is what — a sucker? a psycho? something in between? That Polaroid's a snapshot of a bloody face, or of something terrible; maybe it's a snapshot of Leonard's life story. Whatever it is, it's fading fast, from grisly red to tabula rasa white, and just as soon as

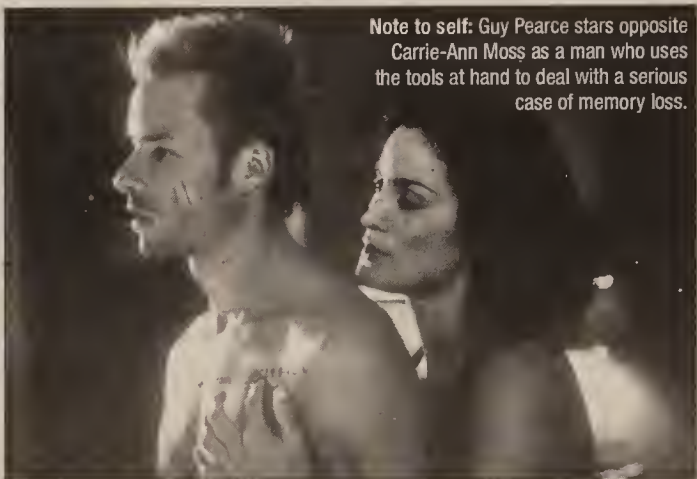
its image is emptied, it's sucked back up into the camera from whence, just moments earlier, it came. Leonard's mind works in a similar manner: he can only hold onto memories for a couple of minutes, then they're gone, which is why he carries the Polaroid, shutter-clicking at the people he meets and the places he goes, trying to accrue something like a past. He makes notes to himself, too, human-scratch pad style: he's covered in tattooed reminders about the incident that left him the way he is, unable to form new memories yet incapable of erasing the pain-scribbles of his haunted past. Inked across his sternum, and written backward, is the following factoid: "John G raped and murdered my wife."

Turns out this guy's full name is Leonard Shelby, and, well, you know what they say about trusting a man with two first names: don't. As played by Guy Pearce, the bad "good" cop from *L.A. Confidential*, here sporting a bottle-blond dye job that was probably done at the same salon where Travis Bickle got his Mohawk, Leonard might just be the last word in unreliability. And since Pearce's costar is *The Matrix*'s Carrie-Anne Moss, which doubles down on the double-

name thing, you probably oughtn't trust her either. Leonard can't even trust himself, mainly because he doesn't know himself, but he's eager to get to know "John G," even if this other guy, "Teddy," keeps getting in his way. Teddy, to double down on the *Matrix* connection, is played by Joe Pantoliano, whose greasy, grimy demeanor could give a jackal pause. *Memento*, however, never pauses: presented entirely from Leonard's own scrambled, self-erasing point of view, it can't. Instead, it keeps forever jumping back into the footprints it's only just finished making.

Based on a short story (just published in the pages of *Esquire*) by Nolan's brother Jonathan, *Memento* is part pulpy crime thriller, part metaphysical analysis of a world born in the shadow of film noir but subsequently left on the dashboard so long it's faded to shades of sickly, sun-damaged yellow. (Though the story's set on the outskirts of San Francisco, the film was obviously shot along the color-leeched corridors of the San Fernando Valley.) Borrowing from the inherent confusions of film noir, Nolan's flair for fancy brainwork and insistence on im-

PHOTO BY DANNY ROTHENBERG



Note to self: Guy Pearce stars opposite Carrie-Anne Moss as a man who uses the tools at hand to deal with a serious case of memory loss.

permanence force his viewers to keep on their toes, to the point where not only do you question his characters and challenge their actions, you even begin to second-guess yourself. But if you find yourself watching *Memento* and repeatedly stammering, "Now, wait a minute!" don't panic — you're well on your way to winning the game.

No stranger to jigsaw narratives or put-the-pieces-together-as-you-go filmmaking, Nolan shot his first feature, *Following*, in bits and pieces over the course of a year; it's a movie all about the ways in which one double cross tends to generate another. A double-crosser himself, Nolan — half English, half American — was inspired to make *Following*, which was shot entirely in England, after steeping

himself in American no-budget independent cinema. Fittingly, he had to bring the film back to the States to find a distributor willing to release it. *Memento*, which was made on 10 times *Following*'s budget, had no such problem, even though, curiously enough, it was released in Europe first. That too seems a fitting fate for a film as smart, entertaining, and thoroughly American as *Memento*, which has the historical good sense to answer the question, What would a time twister like Alain Resnais have done with a story like Raymond Chandler's *Lady in the Lake*?

'Memento' opens Fri/30 in San Francisco theaters. See Movie Clock, page 100, for show times.

Ship to shore

Jean Vigo's *L'Atalante* journeys once again. *By Johnny Ray Huston*

At the age of 29, Jean Vigo was forced to direct some scenes of *L'Atalante* while lying on a stretcher. If cinema ever had a young, doomed romantic poet, it would be Vigo, who was suffering from a fatal blood infection as he worked on his first feature and last (and maybe greatest) film. Music-vid and musical specialist Julien Temple recently made a Vigo biopic (imaginatively titled *Vigo*), but *L'Atalante* renders such tributes irrelevant: though nearly 70 years old, it's still livelier in spirit and imagination than brand-new multiplex and art-house fare.

If not for the renewed interest of original producer Gaumont, *L'Atalante* would be lost. Still, the "restored" version isn't a director's cut; an ailing Vigo left the film's editing to Louis Chavance, who in turn found his work retailored for commerciality's sake. In 1934, a few weeks after *L'Atalante* was released as *Le chaland qui passe* (a version that excised alleged "gloominess" and added a then-popular song to Maurice Jaubert's score), Vigo died of lung failure. During the decades that followed, many versions and few prints of *L'Atalante* circulated; Henri Langlois and the

Cinematheque Française attempted, and failed, to restore the film. But in 1990 a never-before-screened print of *L'Atalante* was discovered at the British Film Institute, and yet more editors — Pierre Philippe and Jean-Louis Bompont — set about to recreate Vigo's conception, adding elements from his and Albert Riéra's original screenplay to Chavance's cut. Their finished effort premiered at Cannes in May of the same year.

This tangled story couldn't be further from the direct, immediate pleasures of *L'Atalante* itself. The film has a simple story: villager Juliette (Dita Parlo) marries captain Jean (Jean Dasté) and immediately boards his barge, *L'Atalante*, a boat also populated by oafish sailor Père Jules (Michel Simon), a mostly mute cabin boy (Louis Lefèvre), and at least six cats and kittens. After an encounter with a serenading street peddler (Gilles Margaritis), Juliette is seduced by the promise of Paris, and when her new husband discovers that she's temporarily abandoned ship, he angrily departs for his next stop without her. *Atalante* was a Greek goddess who would only marry a suitor who first defeated her in a race. *L'Atalante* puts a 20th-century spin on

the myth: Juliette and Jean race away from, then toward one another.

Traces of *L'Atalante* can be found in later French classics (corner-frame cat antics also punctuate the drama of Agnès Varda's *Cleo from 5 to 7*; the famous final minute of *The 400 Blows* imitates a fantastic shot of Jean sprinting away from the camera until he becomes a speck in the center of an ocean-side horizon). And the film has influenced more recent pop iconography: Madonna adopted Parlo's first name and naughty-cherub appearance for her "Erotica" video. But Madonna's calculated poseur couldn't be further from the spontaneity of Parlo's performance and Vigo's film. *L'Atalante* is truly motored by impulse. A sequence in which Juliette and Père Jules spar in the latter's room leaps from near-violent tension to burlesque comedy to what seems like a perversely touching conclusion (when Juliette discovers a pair of human hands in a jar, Père Jules explains that they belong to his dead best friend), before a jealous Jean arrives to turn the scene upside down.

A kitten perpetually perched on his right shoulder as he ambles around in ass-patched overalls, the prematurely old Simon is a relentless clown; one of this



Shipboard romance: Barge captain Jean (Jean Dasté) sweeps village girl Juliette (Dita Parlo) off her feet in Jean Vigo's *L'Atalante*.

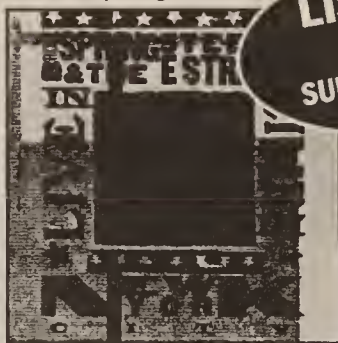
restored version's new highlights is a scene in which, thanks to a series of dissolves, he wrestles against himself. Simon is eager to steal scenes (at another point, Père Jules — thanks to his belly button — makes the face tattooed on his stomach smoke a cigarette), but Parlo, at least, has the split-second instinctiveness required to keep him in line. Vigo and cinematographer Boris Kaufman aren't afraid of letting chance invade the screen, so even their most premeditated symbolic images come alive.

Vigo's own short life also included three short films. The first two were documentaries: juxtaposing rich tourists to poor city dwellers, "À propos de Nice" showcases his oft-punished political perspective; "Taris,

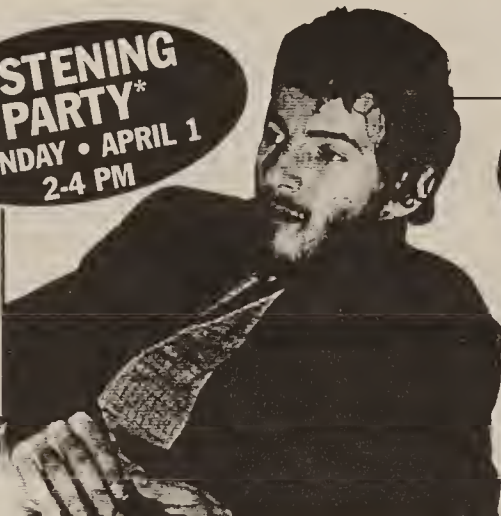
roi de l'eau" a look at a champion swimmer, allows Vigo to demonstrate his prodigious formal talent. In 1933's "Zéro de conduite," Vigo fuses his political and formal gifts into an anarchic attack on school systems that influenced Lindsay Anderson's inferior *If...* and *The 400 Blows*. With *L'Atalante*, Vigo effortlessly transforms "Zéro de conduite"'s anarchic spirit into romantic poetry. It's an 89-minute tour that lasts a great deal longer in a viewer's mind.

'L'Atalante' opens Fri/30; "Jean Vigo Complete" screens Sat/31-Sun/1, Rafael Film Center, 1118 Fourth St., San Rafael. (415) 454-1222. See Rep Clock, in Film listings, for show times.

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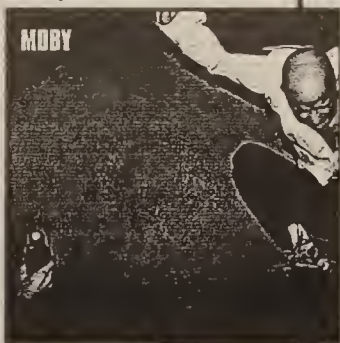
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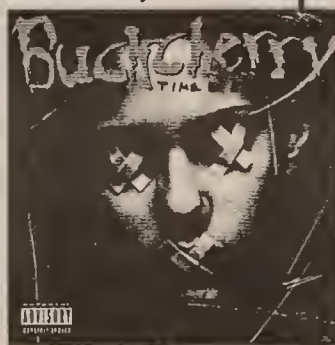
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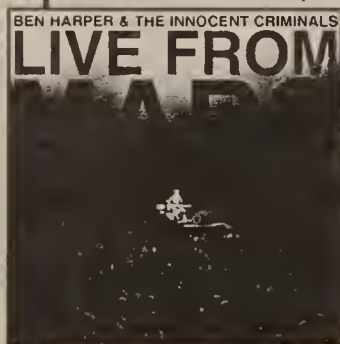
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Dysfunctional family: Aeschylus's *Oresteia* trilogy lives up to its reputation at Berkeley Repertory Theatre (pictured, from left, Barbara Oliver, Mirium Laube, and Robynn Rodriguez in *The Libation Bearers*).



Three-dimensional

Berkeley Rep's *Oresteia* trilogy gains momentum. *By Brad Rosenstein*

Last week Berkeley Repertory Theatre unveiled the second installment of Aeschylus's *Oresteia* trilogy: *The Libation Bearers* and *The Eumenides* now join the first play, *Agamemnon*, in rotating repertory. This mammoth production, directed by Tony Taccone and Stephen Wadsworth, makes for a spectacular debut of the Rep's new Roda Theatre. But *Agamemnon* proved a troubled Part I, as much for the play's static nature as for the directors' uneasy mix of immediacy and stylization.

Part II, however, is a different story. While the trilogy's first play relies heavily on descriptions of past and future, the second and third are strongly rooted in onstage action. In *The Libation Bearers*, Electra and a chorus of serving women anoint the tomb of the murdered Agamemnon and dream of "justice." It arrives in the person of Orestes, who, at Apollo's urging, slays both his mother, Clytaemnestra, and her lover, Aegisthus. But in *The Eumenides* the Furies hound the blood-soaked Orestes first to Delphi and then to Athens, where the goddess Athena finally lays the cursed House of Atreus to rest through civil law.

When seen in its entirety, it's clear why Western theater prizes *The Oresteia* as its seminal masterpiece: the trilogy is an astonishingly artful construction whose narrative, themes, imagery, and ethos are carried through with tremendous skill. While pursuing a unified story line, the three plays also encapsulate a developmental tour of Greek drama, from the lyric tragedy of *Agamemnon* to the visionary civic comedy of *The Eumenides*. But none of that would be more than intellectually admirable if the 2,500 years separating us from Aeschylus couldn't be bridged emotionally.

It's the trilogy's unique development from dark barbarity and domestic sorrow to sunlit forgiveness and civic responsibility that is at the core of Taccone and Wadsworth's interpretation, and it's the completion of that journey that helps give Part II an affecting resonance that Part I lacked. The iconic arm gestures and choreography that failed to fly in Part I feel just as stylistically intrusive here. But the language is another matter: Aeschylus's dense poetry flows clearly in Robert Fagles's translation, its brilliantly wrought imagery of nets and vipers finding concrete and emotional correlatives throughout.

Larry Delinger's score felt awkwardly imposed in Part I but here meshes beautifully, from the wrenching graveside keening of the women to the shimmering acoustical wash that concludes the evening. But the most haunting fusion of music and words comes courtesy of Angelina Reaux, whose extraordinary vocalizations and delivery as the Pythia make the opening of *The Eumenides* an indelible moment.

A little humor never hurts either, from Barbara Oliver's wry nurse to the playful rendering of the Furies, led by the splendid Sharon Lockwood. Michelle Morain's wonderfully Amazonian, no-nonsense Athena is in many ways the heart of this production, a highly evolved figure of masculine-feminine power and wisdom. The Roda's state-of-the-art proscenium stage is put to tremendous use in Christopher Barreca's awesome cracked-stone sets, and the trilogy's whole story is told in Peter Maradudin's stunning lighting, which progresses from inky black shadows and rosy-fingered dawns to dapples of sunlight that strike us all.

The evening's triumphal ending gets laid on thick — Taccone and Wadsworth try hard to deliver a pure post-ironic moment, but their earnest embrace of clean slates and forgiveness doesn't quite convince. Where they do succeed is in reminding us what a revolutionary playwright Aeschylus was and is. His complex vision of the future auspiciously dedicates the company's new theater.

Tedious 'Stag' party

While style occasionally becomes a stumbling block in *The Oresteia*, it's pretty much all *The King Stag* has going for it. I first saw this American Repertory Theatre production when it debuted in the '80s, and I remember being completely thrilled with the costumes, masks, and puppets by the then little-known Julie Taymor. I also greatly admired Andrei Serban's imaginative direction, which let the actors rip into Carlo Gozzi's fanciful tale with true commedia-style abandon and precision.

But catching ART's touring production, presented by Cal Performances last week, I was deeply disappointed. Taymor's designs were still breathtaking, and Elliot Goldenthal's music was still mesmerizing, but otherwise the show felt incredibly tedious. Partly because the actors simply didn't have the comic spark of the original production; partly, the cavernous Zellerbach Hall swallowed up a show designed for more intimate spaces. But maybe the message, as Orestes and Agamemnon discovered, is simply that you can't go home again. ❖

'The Oresteia.' Through May 6. Tues., Thurs.-Sat., 8 p.m.; Sun., 2 and 7 p.m., Roda Theatre, Berkeley Repertory Theatre, 2015 Addison, Berk. \$15.99-\$51. (510) 647-2949.

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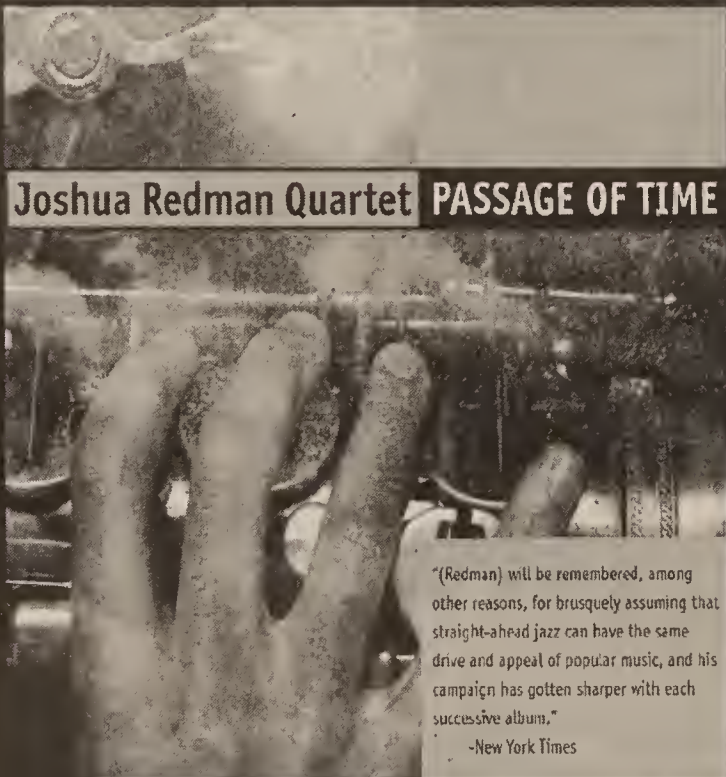
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Taylor made

Paul Taylor Company's new works go for baroque.

By Rita Felciano

A confession: last fall in Philadelphia, when I first saw *Dandelion Wine* — one of the three Bay Area premieres performed by the Paul Taylor Company in its current run (through next Sunday) — I thought it a minor work. I remember dismissing it as "Taylor in his sunny mood to pretty baroque music." That's the problem with snap judgments: sometimes you wind up eating your words.

Dandelion, with which Taylor introduces his newest flock of dancers — Michael Trusnovic, Annmaria Mazzini, Orion Duckstein, Amy Young, Robert Kleindorfer, and Julie Tice — is in fact sunny, and it is set to a pretty, baroque score by Pietro Locatelli. But Taylor, being Taylor, brings all kinds of emotional ambiguity into what looks like a springtime frolic. For instance, after an open-bodied, spiraling solo, Tice casually inserts herself into a self-absorbed duet between Orion Duckstein and Amy Young. What was an intimate pas de deux suddenly becomes a triangle, though without the emotional entanglements. At another point, a tug-of-war between two male dancers dangerously increases in intensity until Richard Chen See, the puckish master of these vernal ceremonies, steps in and graciously splits them apart.

Taylor is known for his disdain of ballet — even though all of his dancers are ballet-trained — and shoots a well-aimed, though affectionate arrow in the direction of the sister art's garland dances, those decorative numbers in which simple floor and wafting-arm patterns end in prettily arranged poses. He presents daisy chains that grow from hand-holding duets into trios, skipping serpentine, and circles. He then tightens and tangles the formations to the point where dancers fall all over one another. Desperately trying to reconfigure themselves into a sedate sunburst, they collapse one more time.

There is more obvious gravitas in *Cascade* (the second work premiered, also set to baroque music), for which Taylor chose two excerpts each from three Bach concertos. Once they've

begun, the selections work, but the transitions from one concerto to the next are jarring.

Santo Loquasto's black-and-burnished-gold costumes set the dancers up as characters from one of those baroque operas in which everyone pretends to be a hero from antiquity. Though *Cascade*'s title suggests spilling movements, this is an enigmatic formal dance of double lines, mirror images, circles, and expansive *ronds de jambe* and arabesques. A breathtaking largetto solo for Lisa Viola, the fiercest among Taylor's formidable

In *Fiends Angelical*, Taylor didn't have the regularity of a baroque beat to rely on. George Crumb's fragmented *Black Angels* (for string quartet and crystal goblets) lacks a through-line, and its dynamics are sometimes so low that the sound almost evaporates, an idea Taylor pushes by ending the piece in silence. *Fiends* is a problematic work. Taylor's response to the music — spastic, twitchy, discontinuous movement, with small overlapping group formations — is not altogether convincing. (Maybe he tried to pick up on the controlled chaos that he so magnificently realized in the also-presented *Syzygy*.) The dancers seem engaged in dark ceremonies and secret rites, though their bushy headdresses look more like the red caps in Finnish national costumes than fiendish. Silvia Nevjinsky presides over a ritualistic resurrection of Corbin and Viola, who earlier had strangled each other. If



Springtime introductions: Patrick Corbin and Maureen Mansfield perform an intimate pas de deux in Paul Taylor's *Cascade*, one of three Bay Area premieres.

dancers, sends her sinking to the ground into a gut-sucking contraction only to torque up into an arabesque from which she descends again into tightly curled floor rolls. In the presto, an ambling See casually lifts four male companions in a row and is then paraded aloft in turn, reminding me of *Sleeping Beauty*'s Rose Adagio — perhaps because that ballet is playing across town. There are other puzzles. The emotionally private andante pas de deux for Patrick Corbin and Maureen Mansfield stops at one point, and Mansfield simply stands and listens to what Corbin tells her in his secret hand language.

there is a minor Taylor among these works, *Fiends* is it. But I may wind up having to eat my words again.

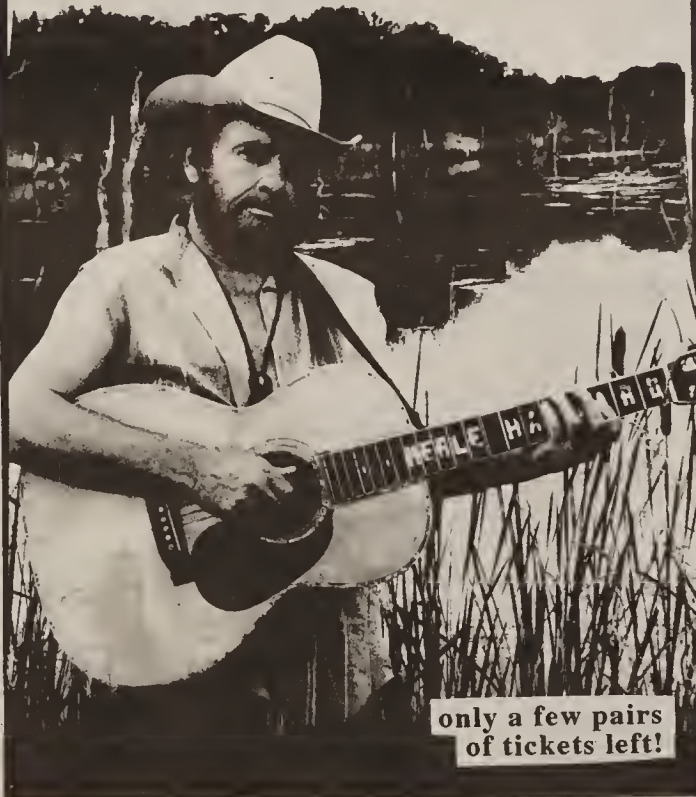
In the more-familiar work, the slow crescendo toward *Big Bertha*'s incest and rape scene, now tinged with a sense of the macabre, is as gripping as ever. Conversely, *Company B* looks darker every time I see it: death partners these innocents in every single scene. And the Andrew Sisters' tight harmonies are beginning to sound like choke holds. ♦

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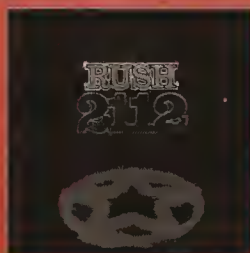
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Cool monkey



Meef Romanowski: DJ, artist, and free spirit — the last of the bohicans.

By Amanda Nowinski

French speakers use an expression in conversation that's a cross between "pshaw," Cheech and Chong exhaling from a joint, and a fart. It's a more succinct expression of "How should I know?" or "I told you so" and can be used to punctuate a revelation, a put-down, or a joke. Swiss-born DJ Romanowski can no longer wax poetic in French, but he hasn't forgotten that sound.

For example, here is Romanowski on grunge: "I like dingy basements, opium dens, that kind of shit. I don't need 10,000 people around me, with Ibiza lights flashing everywhere [insert noise]. Generally I think you're going to have more fun in a stinky basement."

And here he is on the club scene: "I tried to get into jungle clubs. Some of it I liked, but it was usually some dark room with a kid sucking on a lollipop in the corner, nobody communicat-

ing, the music going ding-diggity-ding, and I'm all, 'All right [insert noise], smoke some weed!'"

The impossible-to-spell linguistic flourish is useful for a prankster — someone like Romanowski, for example, who at age 16 was fined for tagging a girlfriend's mailbox; who is obsessed with painting monkeys and fish; and who, in his first music video, did some break-dancing in lederhosen and rode a toddler's tricycle.

He has, to say the least, the spirit of a person who doesn't take life too seriously. And although Romanowski — whose mug peeps out beneath Mickey Mouse ears on stickers posted all over town — takes a lighthearted approach to life, there is a deadly serious focus lurking beneath his love of the absurd. At the moment he's trying to decide which of some 60 tracks to include on his album, slated for a fall

release on S.F.'s Future Primitive Sound, the label on which he and partner in crime, graffiti artist and original Rock Steady Crew member Doze Green, produced the Latin breakbeat single "Strudel Strut" and the b-side "Ranchero Hop."

And then there's life as a DJ. Since settling in San Francisco in 1991, Romanowski has been dedicated to old hip-hop, soul, funk, Latin jazz, disco, and — notably — rock steady, the Jamaican music that in the '60s provided a bridge between ska and reggae. Romanowski is an advocate of roots music, of the underrepresented and the anticommercial. Thankfully, however, he's not out to prove how much he knows at the expense of the dance floor. He weaves history effortlessly into the present, evoking the laid-back bliss of a stoned barbecue under the sun, or a down-and-dirty night in a

skanky bar. When Romanowski is spinning and everything is right, you feel as if you're at his private house party listening to his favorite records, draining a beer before getting sloppy on the living-room dance floor.

"When you hear me play a four-hour set, I'm not just playing funk or soul," he says. "I usually start there and bring it up to house. I bring up everything, from rock steady to drum 'n' bass, dub, and, well, you know what I'm saying."

After a steady diet of Romanowski's mix tapes, which pulsate with hip-hop, house, and his own originals, I found the thread: the bounce. There's a warm expanse of analog and acoustic sound that purely digital music cannot replicate; when paired with the more relaxed up-tempo rhythms of rock steady, disco, soul, and funk, the effect is springy and optimistic. There is an easygoing groove in rock steady songs like the Paragon's "The Tide is High," in Unlimited Touch's disco classic "I Hear Music in the Streets," in Alexander Robotnick's infinitely sampled "Problèmes d'Amour," and in nearly anything by P-Funk and James Brown. It's the same elastic punch and stretched-out funk found in the Chicago house tracks like Adonis's "No Way Back" and Marshall Jefferson's "Move Your Body" that turned Romanowski on in the late '80s.

In his own tracks Romanowski's passions are clear — wonky electro, breaks, jazz horns and flutes, and hypersyncopated Latin rhythms. "Diesel Bounce" rumps around with beefy hip-hop beats and heavy electro, while "Soyouwannabe" slows it down with moody horn-section samples and warped vocals. House kicks in on the lighthearted "What Way," a breaky track with lush keyboards and weird chirps and bleeps. And "Take It from the Top (Little Glo Stick Raver)," bumps with squishy, aquatic electro and chunky beats. This is party music — not pretentious "left field" or "nu skool" regurgitation. Like his fluid graffiti scrawls, the music simply flows.

In 1991, Romanowski packed his bags and headed to America, where he got seriously shafted. "I moved here for a girlfriend, and she broke up with me right when I arrived," he recalls. "I was stuck in the suburbs — Concord, Pleasant Hill — and I said, fuck it, I'm 18, and this is still America. I tripped out on all the record shops, so I just stayed."

Soon he ventured over to Haight and Ashbury to drop off some mix tapes at Behind the Post Office, the clothing boutique that was one of the first magnets for hip-hop and dance culture in San Francisco. There you could load up on inexpensive baggy denim, T-shirts, hoodies, and other city kid gear, like graffiti pens, break-dancing videos, records, and local mix tapes. Soon the shop started sponsoring its own events and made Romanowski a resident at the infamous Thursday night Soulvation parties at the Elbo Room.

"People were there to dance — it wasn't just the mackers," Romanowski recalls. "It wasn't fancy, it was just fun; people were into it. George played the sweet soul, Aural B played the dancehall and the drum 'n' bass, hip-hop, and I played rare groove, Latin, and rock steady. It was nice like that."

But by 1996 the honeymoon was over. The rave scene had plateaued, good house and hip-hop nights became sparse, and Soulvation became the harder-edged Sharpshooter, a sign of the times. The local economy was booming, rents were skyrocketing, and life as a slacker was getting tough.

"Everything got a bit darker," Romanowski explains. "Sharpshooter started getting more into drum 'n' bass and trip-hop, and with the name changing from Soulvation to Sharpshooter, I said, 'I don't know about this.' And it didn't work. I put on the flyer: bring an instrument, get in free, smoke pot, and listen to good music, you know? But after a few months that shit was like [insert noise]. Everything up to '96 or '97 was cool, but after that I started going in my studio."

Romanowski expanded his focus to include visual art, and he linked up with Doze, who was featured in *Wild Style* — the film that changed Romanowski's life at age 13. "I would look at the film poster as a kid, and Doze was in it, and I was like, 'That guy is a weirdo. This poster would be cool if this guy wasn't messing up the photo, making faces and shit.' But of all the graffiti characters in the film, I thought he was the best."

The two met one night at 111 Minna. "Someone gave him my Latin tapes, and when I met him, he said, 'Dude, I thought you were Latin.' And I said, 'Whoa, you're my idol.'" So Doze invited Romanowski to come over and paint. "After that I said, 'I'm gonna learn my shit.' Doze inspired me. He doesn't have a boss, he just does his own thing, and it isn't about making money."

Certainly, Romanowski isn't chasing the green, either, or he would have pursued the four-on-the-floor house route, where most of the big loot lies. He shops for clothes at thrift stores, and his walls are lined with his found-object collages, graffiti paintings, and strange rusty doodads he finds along the city streets.

Last week he showed me his newest monkey piece. "That's the Dictating Monkey," he says, pointing to a strait-laced, cranky-looking primate in the painting. "That guy is skiing on a banana, and those guys over there, they don't need no banana, 'cause they got each other. But everybody else, they're obsessed with the bananas."

"You mean money?" I ask.

"Money and power," he says. "Who needs it? Not the cool monkeys [insert noise]."

Romanowski plays at WhatDaFunk, last Thursdays, 9 p.m.–2 a.m., Nickie's BBQ, 460 Haight, S.F. \$5. (415) 621-6508. Contact Romanowski at romanowski@earthlink.net.



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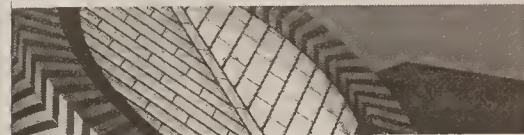
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The Church Steps

March 19, Bottom of the Hill

The indie rock clan was not in full effect for the Church Steps' show at Bottom of the Hill last week. It would be easy to blame the small crowd on Monday-night doldrums, but let's face it: the much-worshiped Mogwai were in town, which explains where all the space rockers were. And it didn't help that ambient electronica group Pan Sonic were also performing. Think of all the ways you'd describe those groups, put the words together, and you'd come pretty close to a generic description of the Church Steps, minus a modifier or two (like "dangerously loud"). Fine: two important overseas bands came to town, and a local outfit got caught in the middle. It meant more room at Bottom of the Hill for the rest of us.

Though the Church Steps are merely a duo, it took them twice as long as the opening act, St. Andre, to get their gear ready. After much fussing with the sound, Chris Douglas had the mic levels for his high-maintenance gear — laptop, keyboard, and glockenspiel — all set. Fortunately, Mike Donovan had only a Fender acoustic guitar to keep in tune and a voice to lubricate; if it had taken any longer for the set to begin, we might have needed a nap (although that wouldn't have been such a tragedy, since the Church Steps play meditative and cosmic music —

what you want to hear when you need to be gently tugged from slumber).

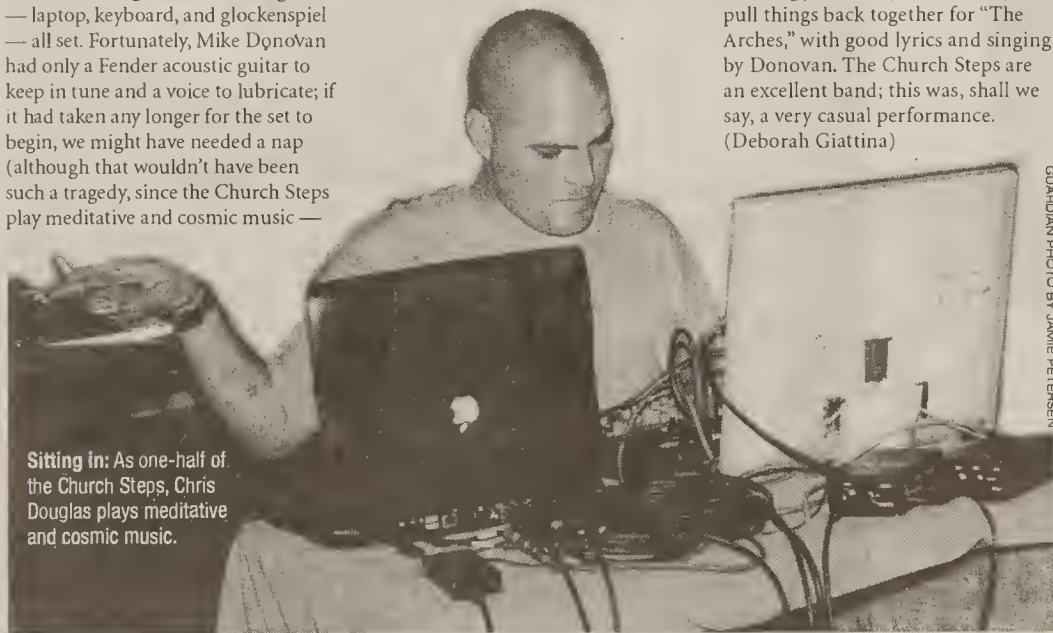
They started with "Pleased to Meet You," and from the beginning you could see how different the pair are. Douglas (who also produces ambient music under the moniker O.S.T. and who somehow managed to open for Pan Sonic earlier that evening) is cool-looking: his neatly shaved head reflected the light from his LCD screen. Donovan, a stalwart of Dial Records and a former punker, is the shaggy one: full beard and clothes as loose as his strumming. Douglas created a tidy rhythm on his keyboard, thumping steadily around his partner's high-pitched melody.

The yin-yang formula worked on "Cal/Kearny," a cut from their *Jewelry* EP. It's a beautiful song, featuring Donovan's world-weary vocals. Over a '60s-sounding garage riff, he strained into the mic, muttering low about escaping the scene in a car with a gas gauge on empty, while Douglas improvised with soothing samples that sounded like whale calls. He stood

nonchalantly behind the panels, looking like he could have been tending a barbecue grill rather than laying down trippy beats.

Right when we all should have been swept into another galaxy, the band started to lose their focus. Douglas requested a working mic for his glockenspiel, though he would also use it to yell, "We really hate it when you talk during our show" for the rest of the set. Either he was seriously pissed, or he was giving his friends in the audience a hard time. The pair kept it together during "Manchester," which featured a very slow drum 'n' bass-style groove. Next, a bass player with whom the two clearly hadn't rehearsed much joined them onstage. He played the same note throughout the next song, and though it wasn't bad, why add another musician if the pair were after minimalism? A second guitarist stepped in for the abrasive, static-filled "Oh My Jackson 5."

By this point the dwindling audience had become an intimate party; we listened to the band goof around, cheering just to stay awake. They did pull things back together for "The Arches," with good lyrics and singing by Donovan. The Church Steps are an excellent band; this was, shall we say, a very casual performance. (Deborah Giattina)



Sitting in: As one-half of the Church Steps, Chris Douglas plays meditative and cosmic music.

GUARDIAN PHOTO BY JAMIE PETERSEN

Ray's Vast Basement

On the Banks of the Time (RVB)

Dig, if you will, the picture: the fictional northern California town of Drakesville and a cave that serves as ground zero for this album tracing the town's history (it also provides the name of the band). It comes complete with a book — a pictorial time line that traces genealogy, chronicles the cave's many incarnations, and attempts to sketch out the major players in this tall tale. The problem is that *On the Banks of the Time* is worse than a flat-as-a-pancake Americana concept album; it's a canker sore awash in a sea of orange juice. See, nothing is tougher to pull off than a concept album: it's too easy to become weighty and insular, and this is a stellar example of content run amok. The characters are an overwrought collection of thieves, carpetbaggers, murderers, rumrunners, and earless sailors. And it turns out that the reason for the 40-page book — which I have to admit is pretty neat — is that left on their own, the songs would be little more than a confusing collection of bad accents and mediocre storytelling. A rule of thumb for aspiring songwriters: don't aim for the darkness of Tom Waits with a John Waite vocabulary ("You can call me Joe / When I come and go / Real slow"). *On the Banks of the Time* hurt so much I cried. (John O'Neill)

Johnny Boyd

Last Word In (Cliffdiver)

One of the beautiful aspects of music is that it allows an artist the opportunity to atone for his or her sins. In the case of Johnny Boyd — who went around trying to wreck swing music forever during his six-or-so years with Indigo Swing — it comes in the form of his first solo disc, *Last Word In*. Boyd was the best thing about his former outfit, if only because he brought a semblance of nuance to an otherwise hideous trend. And here he's still trawling through music's past, offering up a dozen self-penned tunes that click more often than not.

The album kicks off with the jazzy but corny "Comin' Home to You," goes country soul on "I'll Do Right By You," then gospel on "Twisted (And Turned Around)." Boyd does the lounge crooner thing on "Angie's Song" and tosses in a little mariachi on "I Got Religion." Parts of *Last Word In* might be a bit too precious for Boyd's own good, but his singing is earnest enough to pull off the material. When he's on, the vibe is sophisticated and fun, with Boyd proving himself to be a solid singer and a songwriter with heart. And we'll vote the Irish lullaby "Lorelei" as the best boozy late-night listen since "Wee Small Hours." (O'Neill)

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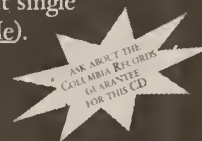


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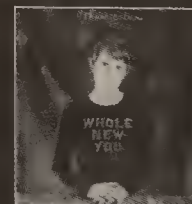
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On the road

Choosing albums for a desert island is a favorite game of music obsessives. More than a month ago I got to play it seriously. That's when I faced the rows and piles of CDs that swamped my living room — 2,000 or so, some of which I hardly recognized — picked the handful that could fit in my portable case, and sent the rest into storage, along with nearly all my other belongings, for the next year. Then my husband and I flew to Saigon, our tickets one-way.

We'd decided, with much terror and dizziness, to give up our rent-controlled Dolores Park apartment, our steady, satisfying freelance gigs, to break out of our easy, easy life and spend 12 months traveling. Part of the impetus was curiosity, the old love of new locales that's been part of our relationship since we took our first road trip together, a week after we met, when I was 17 and he was 21. Then there was the creeping sense that money and comfort were becoming like quicksand, that with each year we were becoming more sedate and spoiled, that if we didn't pull up our roots and embark on adventure now, we never would.

I'm taking
a holiday from
my obsessions.

And for me, there was one more reason: I wanted, for a little while, to escape the ricocheting trivia that frenzied me. I found I was devouring seven or more magazines every week, twice that many Web sites, and fewer and fewer novels. I was listening to dozens of new records a month, but music's resonance only diminished as I crammed songs into my ears. I watched films,

one after another, and they left little imprint. My mind was glutted.

About half of the albums I brought with me are older than the stuff I usu-

ally listen to at home: along with Yo La Tengo, Stars, and the Aislars Set I've got the Velvet Underground, Bob Dylan, and Leonard Cohen. In part, I picked classics because I thought that, by definition, they'd endure endless repetition. But there was also a desire to flee from novelty, to search for fundamentals, to try to remember what it felt like when music seemed precious, rare, and revelatory. I wanted to remember how to savor a sound.

It's hard to choose music for traveling, because the whole point of traveling is to put you into a different headspace than the one you occupied at home, planning and packing. Anticipating what you'll want to hear when your point of view shifts is impossible. I

didn't bring Massive Attack's *Protection* because, much as I adore it, it symbolized the hipster culture I wanted to flee. Once here, I longed for it; the scene it spawned seemed irrelevant, and I could remember how I loved the music for itself, not for its influence.

As it turns out, you can buy the entire Massive Attack oeuvre from pirate music shops on half the streets in Hanoi. I've also picked up discs by Aimee Mann and Mary J. Blige for less than a dollar each. These days, escape is never really total; I've filed my last few columns from Internet cafés thousands of miles from home, but the process is little different from when I work at my bedroom desk.

Nevertheless, the psychic change that comes from living without TV, billboards, radio, and movie theaters is striking, even if it's sometimes scary how the absence of distractions brings old fears to the fore. Every day I'm more distanced from the currents that enthralled me at home. That's why this will be my last column; I'm taking a holiday from my obsessions. Of course, I'll still dip in; in cities like Bangkok new music is nearly as accessible as on Haight Street, while Tokyo seems like a nonstop pop orgy. But in Phnom Penh and Calcutta, Sumatra and Tibet, I'll be far from the buzz my life's been built around. I hope when I return, I can hear it fresh. Ciao, for now. ❖

sound effects

by tony green

Common ground

My brother-in-law and uncle modified the bathroom. My sister-in-law, a seamstress, sewed. And my wife, an all-around domestic whirlwind, ran herself ragged helping my mother-in-law around the house. She spent the rest of the time at the hospital, giving my father-in-law back massages and pedicuring his remaining foot. I, on the other hand, wound up in charge of my pop's memories.

In the weeks after my diabetic father-in-law had his leg amputated, everybody shifted into pitch-in mode, putting their practical skills to work on things like wheelchair ramps and support rails, on cooking, driving, and cleaning, on lifting, sanding, and hammering. I made myself useful by staying out of everybody's way and cooking meals for my wife. It was an important job, to be sure, but hardly essential in a family of skilled bakers, broilers, fryers, and barbecuers.

My alpha-male skills extend no further than the ability to work a lawn mower and lift heavy objects, and consequently I've always felt a twinge of inadequacy around my wife's family — when uncles James and Johnny discussed roofing, or my brother-in-law and my aunt Fran's boyfriend engaged in friendly disagreements about the correct way to lay concrete, repair a sink, or overhaul a transmission.

That all changed when my pop came home from the hospital, and I found out that along with establishing relationships with his nurse and taking his medication, getting ahold of me was high on his list of priorities.

"Tony," he said. "I want to see if you can find these."

He sent my wife into his room to get a cardboard box he kept in his closet. There was a logo on one side, from a place called Randy's Record Shop in Galatin, Tenn. He opened it and handed me an old piece of 78 vinyl: a copy of Sonny Thompson's "Long Gone Pt. 1" on King Records. He handed me another: Etta James's "Hold Me Squeeze Me" on Modern Hollywood Records. With practiced care, he pulled more records out of the box: Jimmy Dickens, Len McCall and His Orchestra, on labels like Chess, Nashboro, Specialty, Herald, Atlantic, and Imperial. He had ordered them back in 1955, for a little more than \$11. I know this because it said so on the stamp that was still on the package.

"Now, I'm looking for all these old hogs here on CD, so I can play them in the truck."

He punctuated the request with some endearingly off-key singing: "I

had a notion ... to jump into the ocean ... till my baby came along."

My father-in-law might not seem like the kind of guy who gets into music, but he is. I found this out just before I proposed to my wife, when,

That was when
I realized that
my father-in-law
was a closet
air-guitar hero.

after finding out that I played the guitar, he called me back into his room to listen to an old B.B. King disc. That was when I realized that the often impenetrably silent workaholic who had left my tongue hanging dur-

ing yard work was a closet air-guitar hero. I remember him describing how King would "hit that one note ... baooowwww! And I'd be sayin', go ahead with it, B.B.!"

Then he laughed, the same laugh I would hear hundreds of times over the years: his head tipped back, tongue pressed against the base of his mouth, eyes squinting behind his large, square glasses. Now, more than a decade older and 40 pounds lighter, with a pace-maker and an Ace bandage around the stump just below his knee, he was smiling again — this time at the prospect of rolling around the neighborhood in his sailboat-size SUV, accompanied by Faye Adams, Ray Charles, and the one member of the family who heard the same laughter in the music. ❖

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India.Arie

Acoustic Soul (Motown)

India.Arie's debut is a lusciously ripe peach of an album, the kind of record you can sink your teeth into, savoring every bite as its sweet, sticky juices drip down your chin. But forbid yourself from attempting to figure out who Arie reminds you of — believe me, I tried, comparing Arie and her pared-down, backbeat-laced, acoustic guitar-based sound to Jill Scott, Me'Shell Ndegéocello, Dionne Farris, Cassandra Wilson, and the Indigo Girls before whapping myself upside the head for being such a silly critic. Then I lay back and just enjoyed the sumptuous tunes.

It's not that Arie actually sounds like those singers, but when she sits down with her guitar and starts to spill her soul, she taps into a wholeness, an organic, gorgeous tone that they all possess. The similarities occur in flashes: Arie's rapt timbre on the sensuous "Brown Skin" recalls Ndegéocello's flushed intensity, while the aching quiet of "Ready for Love" brings to mind the ethereal, devastatingly beautiful ballads of the Indigo Girls' early albums. And on "Strength, Courage, and Wisdom" — a song sure to lift and soothe the spirit, and one of the record's strongest tracks — Arie introduces a you-go-girl anthem reminiscent of British soul singer Des'ree's 1994 hit "You Gotta Be."

Arie loves what she does — at heart she's just a no-frills troubadour, a woman with a guitar and a vibrant, honeyed alto who wants to get down with the people. Each note she delivers gushes with pleasure, and somehow she manages to render songs burdened with some of the hokiest (though decidedly earnest) lyrics to be found with such candor and conviction that even hardened cynics might cut her some slack. And when you hear lines like "I love myself unconditionally / Because I am a queen," from the album's first single, the infectious "Video," you realize that's no small thing. (Sylvia W. Chan)

Rodney Crowell

The Houston Kid (Sugar Hill)

For years Rodney Crowell had a Midas touch on Music Row. First associated with Emmylou Harris and later Rosanne Cash — to whom he was also married — he became a respected songwriter, producer, and guitarist. His own 1988 album *Diamonds and Dirt* (just reissued in an expanded version by Sony Legacy) yielded an unprecedented five number-one hits.

But as Nashville changed during the '90s, Crowell was no longer producing hits. So on *The Houston Kid* he bypassed the big studios, financed the recording himself, and released it on the indie Sugar Hill label. It's a bold step, but one that allows him to create the kind of music he wants to make.

It's hard to know exactly which songs on this collection were drawn from Crowell's life — he grew up in Houston — but it's a good bet that he knows something about these places, characters, and experiences. The songs are a far cry from the saccharine tears of Nashville; they're brutally honest and rarely pretty, like the domestic violence in the creepy "The Rock of My Soul" and the HIV-positive bisexual hustler in the gutsy "I Wish It Would Rain." The arrangements are simple

and earthy; the potent "Highway 17," for instance, is practically a spoken word piece, with music adding only a subtle, haunting atmosphere.

The emphasis is on storytelling, but Crowell is a master songwriter — tunes like the rocking "Telephone Road" and the tender, redemptive "I Know Love Is All I Need" have melodies you might just wind up singing in the shower. This isn't an album Crowell could have made 25 years ago; it takes a lifetime to speak with this kind of clarity. He may have fallen from his former chart-topping heights, but this album shows he landed with his feet squarely planted on earth; *The Houston Kid* is the most powerful collection of his career. *Rodney Crowell plays Tues/3, the Cellar at Johnny Foley's, S.F. (415) 255-0333.* (Kurt Wolff)

Mad and Eddie Duran

Bossa Beat: A Tribute to Stan Getz and Joao Gilberto, Vols. 1-3 (Mad Eddie)

Jazz musicians woodshed for years trying to establish their own voices on their instruments, and the last thing most of them want to be told is that they sound "just like" their major influences. More times than she can count, Mad Duran has heard her tenor sax tone compared to that of the late Stan Getz. On *Bossa Beat* she and her husband, veteran San Francisco guitarist Eddie Duran, have taken that bull by horns and wrestled it into submission by recording not one but three CDs of Brazilian and American jazz-standard compositions in homage to Getz and his musical partner, Brazilian guitarist Joao Gilberto. Talk about facing the music.

Fourteen tunes — including "Desafinado," "Girl From Ipanema," "How Insensitive," "Corcovado (Quiet Nights)," and "Triste" — come from the pen of Antonio Carlos Jobim, and Luiz Bonfá's classic "Manha de Carnaval" shows up twice. But the Durans apply their Tuck and Patti-like empathy to Gershwin, Porter, Bacharach and David, and Vince Guaraldi with the same lilting swing. Three CDs of temperamentally similar duets (released in conjunction with a solo guitar disc, *Eddie Rides Again*) may be excessive, but they afford in-depth examination of the way Eddie maximizes his harmonic creativity by cutting back on single-note leads in favor of pianistic chords and how Mad, while quite deliberately trying to re-create Getz's trademark timbres and vibratos, manages to assert her own marvelous melodic interpolations and dynamic phrasing, thus transcending the apparent contradiction between emulation and originality. *Mad and Eddie Duran perform at a CD-release party Sun/1, 2:30-5 p.m., Moose's, 1652 Stockton, S.F. (415) 989-7800. (Also April 15, Vito's, 701 Union, S.F. 415-392-8466; May 6, Hyde Street Seafood House and Raw Bar, 1509 Hyde, S.F. 415-931-3474. Call for times and prices.)* (Derk Richardson)

and the drums often sound like an afterthought. Still, if the band's choice of material was questionable, singer Beverly Bivens (a longtime Berkeley resident and mother of saxophonist Joshi Marshall) was among the best pop vocalists of her day, blessed with a powerful, expressive voice and a five-octave range. *Make Someone Happy* lacked the exuberance of the debut, but the material was better, and Bivens's vocals on "Let's Get Together" (recorded before the Youngbloods' famous version) and "High Flying Bird" are terrific.

And then, of course, there is the aching, uplifting "You Were on My Mind," all jangling guitars, lush harmonies, and Bivens. The band broke up before *Happy* was released, and Bivens, remarkably, left the music business for good. She left behind two and a half minutes of pop majesty, and that's good enough. (J.H. Tompkins)

2nd Time Around

We Five

You Were on My Mind/Make Someone Happy (Collector's Choice)

There is a special place in heaven for musicians who manage to bring grace and glory to the pop charts: if you're ever there, look up We Five, who in 1965 had a huge hit with Sylvia (of Ian and Sylvia) Fricker's "You Were on My Mind." We Five were influenced by the early-'60s folk scene (leader Mike Stewart was the brother of venerable folkie John Stewart, then of the Kingston Trio), but this CD, which includes both of the group's albums, is all about "going electric," as it was then described.

The road to folk rock was often painful, and like other bands of the day, We Five did their share of damage. On the great scale of hipness, covers of show tunes like "My Favorite Things" and the rocked-up version of "I Got Plenty of Nothing" don't register,



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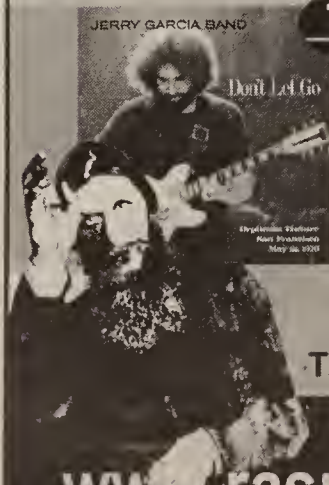
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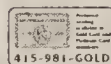


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Word power

"Poetry is not a luxury."

Audre Lorde

Back in 1987 *Village Voice* columnist Nelson George divided the rapping world into six categories. With impressive efficiency, he described the basic MC types, including the Showmen (Doug E. Fresh), the Rockers (Run-D.M.C.), and the Velvet Voices (Chuck D). The exercise was anything but trivial. George's larger agenda in setting up this paradigm was to show that one MC was poised to change the rap game as it existed then: the god Rakim Allah. George argued that Rakim — with his "deadpan tone and quiet fire" — was the talent who could "dis the old school, cut the clowns, make the velvets sound velour, and cold rock the rockers."

It's 2001, and some things have changed, some haven't. George's hexagonal rubric would need to be updated with categories like the Drawlers (Snoop Dogg), the Iconoclasts (Anticon), and the Thugs (DMX). But despite the intervening dozen-plus years, only a handful of rappers — if that — are capable of transcending this whole mess called hip-hop. Today I offer to you Aceyalone, the rapper whose lyrical prowess has the power to knock the rap world off its axis.

People have sung Aceyalone's praises since he first appeared 10 years ago with the Freestyle Fellowship — and it's not just that he can rhyme. Almost every rapper on the radio can rhyme and rhyme well, a sign that an entire generation has grown up studying lyrical cadences and patterns as if they were multiplication tables. What we desperately lack are lyricists who still understand and appreciate the artistry and power that lie within the poetics of hip-hop.

Simply said, Aceyalone cares about words: their shape, sound, and rhythm, the malleability of their meaning. You get the impression that every time he opens his mouth, no breath is wasted, no line is unnecessary. On his new album, *Accepted Eclectic*, Acey shoots his barbed tongue on "Rappers, Rappers, Rappers," a laundry list of metaphors about weak MC types. Each couplet is short, to the point, and speaks volumes: "This goes out to all you ... young whippa-snappa rappers / Gun-clapper rappers / Fun rappers / Gamma Kappa rappers / Dumb rappers / Idiomatic rappers / Psychotic rappers / Melodic rappers / And narcotic rappers."

Like a wizened grandfather balancing you on his knee, Aceyalone dishes out tidbits of wisdom, whether it's humorous advice for the drug-addled on "Master Your High" or a Zen-like acceptance of life on "I Can't Complain." At the same time his passion and exuberance is like a six-year-old's on a sugar rush as he spills words on the jumping jack-paced title track with a tireless energy.

Style clearly plays a major role in Acey's appeal and he's got that to spare, but it's not just that he sounds clever. As he says in "Microphones," "This microphone / Is my magical wand / To make all of y'all respond," and that's the trick. He constantly pushes and prods, sneaking his lines into your gray matter, where they gestate, awakening later when you least expect them to. That's the very meaning of poetry: structuring words to generate a feeling, provoke a response, force a thought, inject an idea.

What impressed Nelson George about Rakim was his icy coolness, how "the R" moved like a jazz hepcat among rock stars. Aceyalone — a product of Rakim's new-school era — is more b-boy than bebop, with his boisterous flair and pugnacious attitude. But unlike Rakim's desperate attempt to recapture his glory days, Acey transcends the limited notions of what hip-hop has been and what it could be in the future.

On "I Never Knew" he confronts all the hard, meaningful truths of life: "I never knew I'd put my life on tape / And I never knew hip-hop would be my escape / See I never knew real folks could be so few / And I never knew so many people / Don't have a clue / And I never knew beautiful / Until I met you / But never say never / Because it never comes true." There is a vulnerability to the song, but also a quiet urgency, as if Aceyalone is trying to save not just himself with these epiphanies but us, too.

He wields his words carefully but joyfully, understanding hip-hop's immediacy, the exigency of thought and feeling it conveys. He understands that to rhyme is to transform language and to make it transformative. He understands that words are sometimes our only vehicles of expression and conviction, aggression and contrition. He understands, keenly and intimately, the value of poetry, that the words passing through our lips can be as vital as breath itself. ❖

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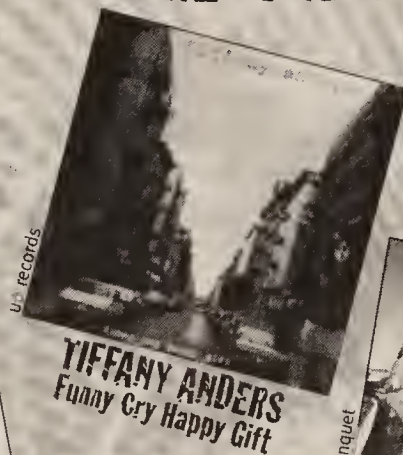
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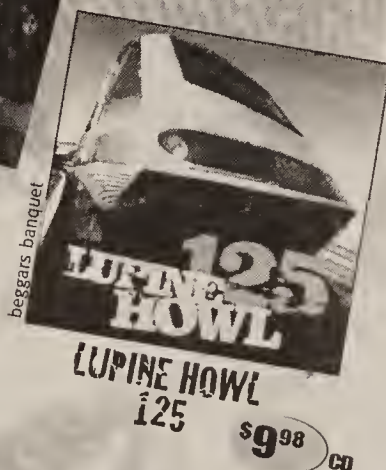
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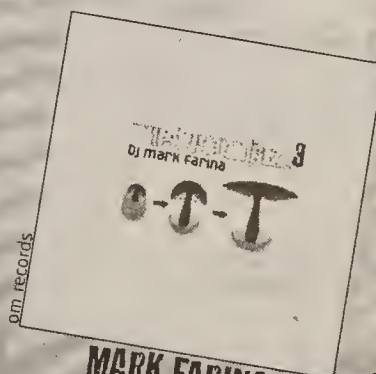
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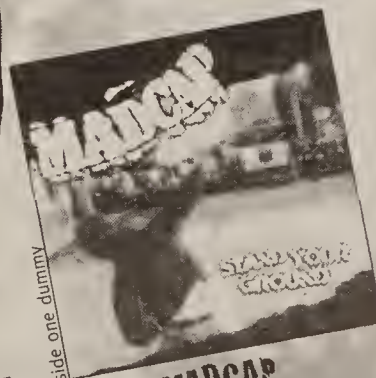
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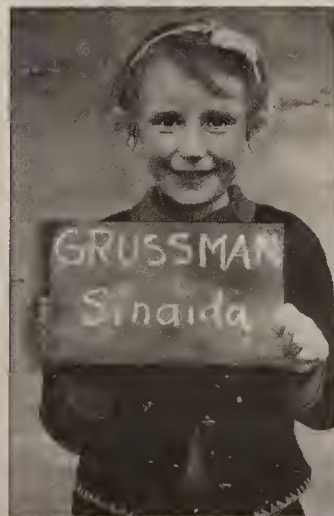
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March 28 Wednesday

Beyond breakfast The unique quartet **Continental** doesn't need vocals to showcase its talents. Keyboardist Mike Eul, bassist Brent Kimble, guitarist Matt Holt, and drummer Gabriel play melodies that often diverge from the typical rock 'n' roll sound, showing off an experimental side reminiscent of other instrumental groups like Tortoise. At the turn of a knob Eul can produce sounds that transcend steadfast genres like rock and jazz. No question, the band can strike a familiar beat in your ear, but where Continental takes you from there is a delightful mystery. Young Corbett and Fort Erie open. 9:30 p.m., *Bottom of the Hill*, 1233 17th St., S.F. \$6. (415) 621-4455. (Josh Farley)

March 29 Thursday

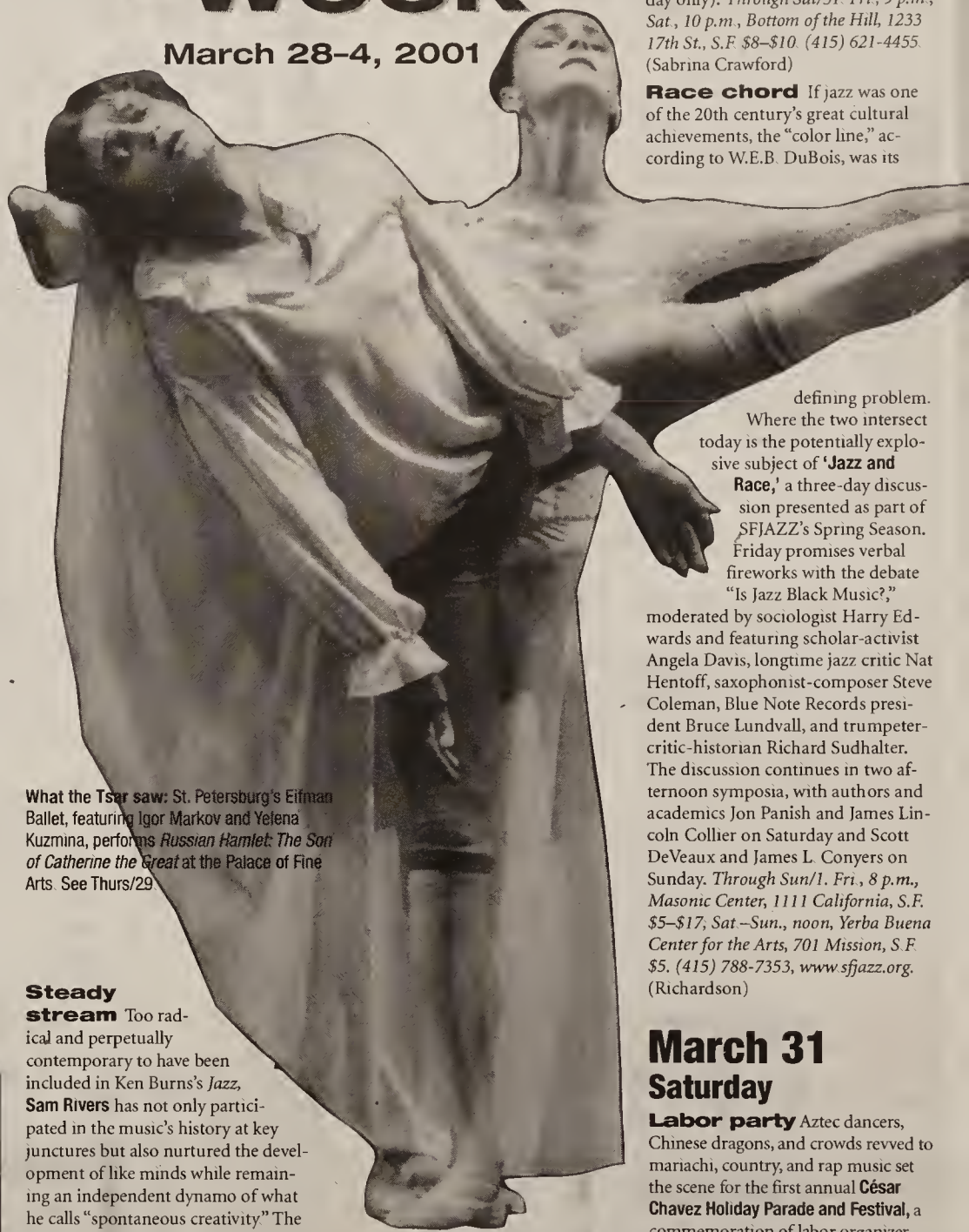
Bard of St. Petersburg If you want ballet that is painted with a broad brush, dipped in gusto, and sports a flair for the filmic, check out Boris Eifman's *Russian Hamlet: The Son of Catherine the Great*. Critics can't agree on whether Eifman is a charlatan or a genius; above all, he is a phenomenon. Gifted with a wild imagination and a musical ear, he pulls history and mythology together with a Freudian twist, creating stories that are as outrageous as they are intriguing. *Russian Hamlet* looks at Tsar Paul I, who supposedly witnessed the murder of his father at the hands of his mother, Catherine II. You may ignore Eifman's reading of history — but you can't ignore his dancers. They are superbly trained and totally fearless. Just like their boss. *Through Sun/1. Thurs.-Sat., 8 p.m. (also Sat., 2 p.m.); Sun., 2 p.m., Palace of Fine Arts Theater, 3301 Lyon, S.F. \$35-\$55. (415) 392-4400. (Rita Felciano)*



In memoriam: Barbara Shilo's stirring paintings "Remembering the Holocaust" are shown at "Silent Voices Speak: The Holocaust and Social Injustice Today." See Sun/1.

8 days a week

March 28-4, 2001



What the Tsar saw: St. Petersburg's Eifman Ballet, featuring Igor Markov and Yelena Kuzmina, performs *Russian Hamlet: The Son of Catherine the Great* at the Palace of Fine Arts. See Thurs/29

Steady stream

Too radical and perpetually contemporary to have been included in Ken Burns's *Jazz*, **Sam Rivers** has not only participated in the music's history at key junctures but also nurtured the development of like minds while remaining an independent dynamo of what he calls "spontaneous creativity." The 70-year-old, Oklahoma-born saxophonist-pianist-flutist-violinist played with Billie Holiday, T-Bone Walker, Cecil Taylor, Miles Davis, Dave Holland, and Dizzy Gillespie, was instrumental in the Jazz Composers Guild Orchestra and the "new thing" of the '60s; made his studio a locus of the avant-garde loft scene in the '70s (by all means, find the *Wildflowers* LPs or CDs); and has shared his insights with others as an educator and orchestra leader. Rivers makes a rare Bay Area appearance with his trio this week. *Through Sat/31. Thurs.-Sat., 11 p.m. (also Fri.-Sat., 9 p.m.), Bruno's, 2389 Mission, S.F. \$15. (415) 648-7701. (Derk Richardson)*

March 30 Friday

Hot stuff Florida-based punk rock four-piece **Hot Water Music** (named after the notorious Bukowski novel) have come a long way in a short time. Stoking the emo-laden embers of *Fuel for the Hate Game*, they hitched a ride on the Vans Warped Tour, built a dedicated fan base, and set things ablaze last year with *Never Ender*. Often championed as one of the best live bands around, Hot Water Music channel the raw, im-

passioned energy of their fast and furious melodies, layered with dueling, pop-infused sing-a-long (or shout-a-long if you prefer) vocals, directly into the waiting, sweaty arms of their audiences. Leatherface and Small Brown Bike round out this all-ages extravaganza (with Blue Line Medic on Friday only). *Through Sat/31. Fri., 9 p.m.; Sat., 10 p.m., Bottom of the Hill, 1233 17th St., S.F. \$8-\$10. (415) 621-4455. (Sabrina Crawford)*

Race chord If jazz was one of the 20th century's great cultural achievements, the "color line," according to W.E.B. DuBois, was its

defining problem.

Where the two intersect today is the potentially explosive subject of 'Jazz and

Race,' a three-day discussion presented as part of SFJAZZ's Spring Season. Friday promises verbal fireworks with the debate "Is Jazz Black Music?"

moderated by sociologist Harry Edwards and featuring scholar-activist Angela Davis, longtime jazz critic Nat Hentoff, saxophonist-composer Steve Coleman, Blue Note Records president Bruce Lundvall, and trumpeter-critic-historian Richard Sudhalter. The discussion continues in two afternoon symposia, with authors and academics Jon Panish and James Lincoln Collier on Saturday and Scott DeVeaux and James L. Conyers on Sunday. *Through Sun/1. Fri., 8 p.m., Masonic Center, 1111 California, S.F. \$5-\$17, Sat.-Sun., noon, Yerba Buena Center for the Arts, 701 Mission, S.F. \$5. (415) 788-7353, www.sfjazz.org. (Richardson)*

March 31 Saturday

Labor party Aztec dancers, Chinese dragons, and crowds revved to mariachi, country, and rap music set the scene for the first annual **César Chavez Holiday Parade and Festival**, a commemoration of labor organizer Chavez and the union he founded, the United Farm Workers. Chavez used education and nonviolent protest to encourage fellow migrant workers to seize their deserved legal, medical, and labor rights. Schools and individuals plan to observe the official state holiday by celebrating Chavez's accomplishments and encouraging everyone to do a half hour of community service. Today, after an interfaith service in Justin Herman Plaza at 10 a.m., Chavez's son-in-law (and current UFW president) Arturo Rodriguez leads the parade down Market Street. Country Joe McDonald, Many Faces, and other musicians and artists kick off the festival at 1 p.m. *Interfaith service 10 a.m., Justin Herman*



An unsentimental education

Making the canonical case
for Michael Nava's Henry Rios novels p.4

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we talk about science p.8

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Calendar of Events - April

April is National Poetry Month

All books in our poetry section will be discounted 20% for the month of April.

Poetry for the People Open Reading Tuesday, April 3 at 7:30 pm

Help us celebrate National Poetry Month by reading your favorite poem. No snobs allowed—whether you love Dickinson or Dr. Seuss, Plath, Pinsky or Poe, let your voice be heard!



Martha Tod Dudman Wednesday, April 4 at 7:30 pm

Martha Tod Dudman was a single mother who thought she was doing everything right, until her 15-year-old daughter began to self-destruct. Both devastating and hopeful, *Augusta, Gone* is the true story of a girl determined to hurt

herself and the mother who tries to save her.



Mark Morris with editors Jeffrey Escoffier and Matthew Lore Tuesday, April 10 at 7:30 pm

Mark Morris' *L'Allegro, il Penseroso ed il Moderato* celebrates one of the choreographer's crowning achievements. Morris' dance draws on the work of John Milton, George Frideric Handel and William Blake, and culminates in an extraordinary artistic achievement. This beautiful commemorative publication includes appreciative essays by *New Yorker* critic Joan Acocella and Wendy Lesser.



Ron Hansen Wednesday, April 11 at 7:30 pm

Join us as Ron Hansen, author of *Hitler's Niece* and *Mariette in Ecstasy*, reads from his new collection of essays. *A Stay Against Confusion* is a beautifully crafted, intimate set of meditations on the subtle interplay

of faith and fiction. The essays bring together the literary and religious impulses that inform the life of this gifted writer.



Jean Shinoda Bolen Thursday, April 12 at 7:30 pm

Local Jungian analyst Dr. Jean Shinoda Bolen returns to ACWLP with her new book, *Goddesses in Older Women: Archetypes in Women Over Fifty*, the much-anticipated sequel to *Goddesses in Everywoman*. Join us as she discusses a set of

new archetypes—of wisdom, compassion, outrage, sensuality and healing humor—in women over fifty.



Laura Glen Louis Monday, April 16 at 7:30 pm

Berkeley writer Laura Glen Louis debuts with *Talking in the Dark*, a collection about love gained and lost. These richly layered stories read like small novels. While they explore the underside of love—betrayal, obsession,

sacrifice—the deepest chords of intimacy echo throughout this moving, hopeful book.



Janis Cooke Newman Tuesday, April 17 at 7:30 pm

In *The Russian Word for Snow: An Adoption Story*, San Francisco writer Janis Cooke Newman writes with humor and grace about her emotional journey toward motherhood—from her attempts to get pregnant, to the trip she and her husband

made to a Moscow orphanage to meet the child who would become their son. *The Russian Word for Snow* is the powerful story of a family being born.



James D. Houston Thursday, April 19 at 7:30 pm

San Francisco native James D. Houston focuses on the most harrowing and notorious of all pioneer stories in his newest novel, *Snow Mountain Passage*. Houston takes us inside the ordeal of the Donner Party, breathing life into the characters in a gripping and intimate way.



Helene Stapinski Friday, April 20 at 7:30

As a child, Helene Stapinski lived in Jersey City above the Majestic Tavern, and every night, she was sent downstairs to collect her father for dinner. *Five Finger Discount* is the shocking, funny history of a family whose members have been crooks, swindlers, bookies,

embezzlers and small-time mobsters for generations.



Brian Jacques

Saturday, April 21 at 5:00 pm

Catch Brian Jacques, bestselling author of the thrilling *Redwall* series, in his only San Francisco appearance. *Castaways of the Flying Dutchman* is full of action, justice and unforgettable characters. It is Jacques' first departure from *Redwall*, but it contains all the thrilling

adventure that has made so many of us Brian Jacques fans.



Sisters in Crime

Sunday, April 22 at 2:00 pm

Our annual celebration of local women of mystery includes Rhys Bowen, Danielle Girard, Jonnie Jacobs, B.B. Jordan, Ayelet Waldman, and Penny Warner reading from their latest works.



Dashiell Hammett Panel Sunday, April 22 at 5:00 pm

Celebrate the release of *Selected Letters of Dashiell Hammett* with editor Richard Layman, Hammett's daughter and granddaughter, and others. This volume is an unprecedented collection of letters including,

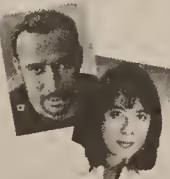
for the first time, the complete correspondence between Hammett and his long-time lover Lillian Hellman.



Amy Borkowsky Monday, April 23 at 7:30 pm

Do you have a mother who warns you not to wear red because she's heard it's a gang color? Amy Borkowsky does. Her mother used the phone cord as an umbilical cord, so Amy saved the messages and compiled them in a book. *Amy's Answering Machine* is a hilarious ode to

overly protective mothers everywhere.



C. Dale Young & Pimone Triplett

Tuesday, April 24 at 7:30 pm

Welcome two new voices for National Poetry Month. Local poet C. Dale Young reads from *The Day Underneath the Day*, which explores both surfaces and depths of human emotions.

Pimone Triplett's collection, *Ruining the Picture*, weaves the strands of myth, culture and history into a personal landscape of the imagination.



Sylvia Brownrigg Wednesday, April 25 at 7:30 pm

San Francisco writer Sylvia Brownrigg, author of *Ten Women Who Shook the World*, returns with her novel, *Pages for You*. When Flannery Jansen goes east for college, she catches sight of something more beautiful than she's ever

seen: a graduate student, reading. She follows this beauty and awakens to a world full of intellectual and sexual possibilities.



Chitra Divakaruni Thursday, April 26 at 7:30 pm

Bestselling author and ACWLP favorite Chitra Banerjee Divakaruni returns with her new collection, *The Unknown Errors of Our Lives*. Set both in India and the United States, these stories explore the tensions between old lives and new. Divakaruni illuminates the eternal struggle to find a balance between the pull of home and the alluring promise of change.



Thom Gunn Friday, April 27 at 7:30 pm

San Francisco poet Thom Gunn reads from his twelfth and richest collection. *Boss Cupid* is as warm and intelligent as it is ribald and cunning. He treats the age-old themes of love and death from a perspective uniquely his own.



Isaac Stern Saturday, April 28 at 12 noon

Since his formal orchestral debut with the San Francisco Symphony in 1936, virtuoso Isaac Stern has been recognized worldwide as one of the foremost violinists of our time. Stern's memoir, *My First 79 Years*, recounts his childhood in San Francisco, his rise as a musician and his experience as a "musical activist." Join us in celebrating the life and work of this distinguished artist and humanitarian.



Mark Epstein Monday, April 30 at 7:30 pm

In *Thoughts Without a Thinker*, Dr. Mark Epstein explored the Eastern approach to Western psychotherapy. *Going on Being* is Epstein's memoir as a student of Buddhism. He illuminates the concept of "going on being," the capacity we all have to live in a fully aware and creative state.

Save the Date for . . .

Michael Ondaatje and Alistair MacLeod Tuesday, May 15 at 8 pm

The Ira and Leonore S. Gershwin Theater at USF
Tickets: \$10 general admission, \$6 students with ID
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Saturday Morning Book Group 10 am - 11:30 am

Please join us for coffee, cookies and conversation. You're welcome to drop in on any meeting.

April 7 with Amy
Disgrace by J. M. Coetzee (Penguin, \$13)

April 14 Special Poetry Book Group
with Michael & Richard
The Great Fires by Jack Gilbert (Knopf, \$15)

April 21 with Holly
The Man Who Fell in Love with the Moon
by Tom Spanbauer (Grove, \$13)



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FLAPDOODLE

THE ART OF THE BLURB

If you think that all perjury is punishable by law, you haven't been looking at the backs of many books lately. That's where you'll find, like snails gathered in a dark, dank corner, the clutch of blurbs publishers hope will help some poor volume attract the benevolent attention of that vanishing social cohort, the book-buying public.

It is really not advisable to read blurbs. In sufficient concentrations they produce the same pleasantly fraudulent haze as an end-stage cocktail party. And yet it would seem to require a sublime concatenation of drunkards to come up with such typical blurbalicious quips as: "Darkly intense"; "A compelling story of obsession and madness"; "Ideal for healing and empowering"; "A marvelous distillation of epoch-making science." And who couldn't resist William Shatner's new S.F. slag novel *Beyond the Stars* after reading that *Kirkus Reviews* has deemed it a "gripping space adventure"?

But blurbs are not without value. They do give you some sense of who's in the author's rolodex, or Palm — or the editor's. And sometimes they're just plain whacked. What author, for instance, wouldn't be proud that his book about the oceans bears a squib of favorable content from Alexandra Paul, one of the famous babes of *Baywatch* — and apparently a reader! The book is called *Blue Frontier* (Freeman, \$24.95); the author is David Helvarg. He knows Ted Danson, too, judging from the blurbs. Flapdoodle wants to know: Does Ted know Alexandra?

• • •

This month in the clueless department, we have a new book from the finger-on-the-pulse-of-culture flaks over at Atlantic Monthly Press. It's called *Crawling at Night*, and it's the story of sex and alcohol gutter life in New York's Chinatown. This pack of prose is written by Nani Power, whose main claims to fame (according to her blurb!) are a Bennington education and her waitressing job at a sushi joint (where she presumably learned all about what it's like to be Asian American). This book is one of those weird throwbacks to an era when it was still marginally tasteful for college-educated white gals to fetishize the sordid and/or inscrutable lives of exotic orientals (Sara Backer's *American Fuji* from Putnam is another recent entry in this category).

For the true student of questionable taste, the best part of *Crawling at Night* is its cover, which features a nude Asian woman whose spread legs form a frame around the author's Western name. Flapdoodle hates to sound like the political correctness police, but shouldn't the publishing industry be taking out restraining orders on all writers with Bennington degrees?

• • •

The news that Berkeley writer Michael Chabon's novel *The Amazing Adventures of Kavalier and Clay* has been nominated for a PEN award brought a welcome note of hilarity to an otherwise dreary mid-March morning. Apparently it has escaped the attention of the powers-that-be in charge of these nominations that the novel in question is unreadable. As in bad. Yes, actual bad writing! And you can blurb us on that. When our fabulous literary establishment assures people that a bad novel is in fact not merely a good novel but an exceptional, exemplary novel — potentially an award-winning novel — is it any wonder that the beleaguered book-buying public (see above) becomes confused and resentful? Cognitive dissonance, anyone?

• • •

Amid all this hand-wringing, Flapdoodle has some actual good news. A beautiful new coffee-table book has come out from Disinformation: a compendium of anarchic, crazed, and politically radical writing called *You Are Being Lied To: The Disinformation Guide to Media Distortion, Historical Whitewashes and Cultural Myths*. Put this on your bookshelf next to Jim Redden's brand-new *Snitch Culture* (from the fanged folks at Feral House), a paranoid schizophrenic's useful guide to the new surveillance state. It's good to be angry and fearful, especially when the rolling blackouts hit.

• • •

And let us now praise *Publishers Weekly*, that great juggernaut of East Coast literary savvy, for describing one of your intrepid Flapdoodlers' fourth novel as a "debut." It just might possibly be time for *P.W.* to lift its weary head from the sands of the 19th century — and upgrade its database.

• • •

For people like us who sit on their asses reading all day, there's a new book that will fill you with hope. It's called *How to Good-bye Depression: If You Constrict Anus 100 Times Everyday. Malarkey? or Effective Way?* This controversial book by Hiroyuki Nishigaki comes to you from Writer's Showcase Press and even includes the full text of all the online discussions Nishigaki has had with confused people who don't know what to think about his, uh, analysis. Don't believe us? You can buy it on Amazon.com.

The editors



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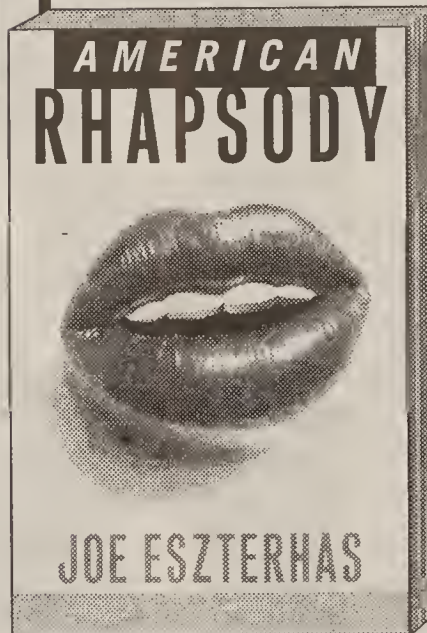
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Anger and pity flashed through her eyes.
"When we were starting out, you were the one with all the promise. What happened, Henry?"

"I don't know what you mean, Inez. I'm still here, sober, working, alive."

"You were supposed to do a lot more."

"We don't live in the same world anymore, and in my world, where a lot of guys are dead or drunk, those are major achievements."

"Well, then, do me a favor and hang on to them. Stay out of trouble."

I opened the door. "Trouble finds me."

"Only because you advertise," she replied....

This exchange from Michael Nava's 1997 novel *The Burning Plain* concentrates much of what is distinctive and memorable about his seven-volume cycle of novels about gay Latino lawyer Henry Rios, a cycle Nava claims will come to a close with the publication this month of his new novel, *Rag and Bone* (Putnam). Another writer might have titled the book *Trouble Finds Me*, for the series belongs at least in part to the hard-boiled tradition of Dashiell Hammett, Raymond Chandler, Ross MacDonal, and Joseph Hansen. But Nava's title characteristically echoes Dante's Hell, not the detective's bravado. The ambitious Chicana politician-lawyer Inez Montoya — one of Henry's old friends and one of the series's many convincing and memorable characters — got it right: Henry does advertise for trouble. He is one of those people "on whom nothing is lost" (in the words of Henry James, a writer Henry dislikes). And to be such a person is to know trouble firsthand. His conscience is not a convenience but a motivating advertisement for people in difficulty.

As a lawyer, Henry is a servant not of the "hidden" law (the title, drawn from Auden's poem, of the fourth book) nor of God's law, which he doubts, but of an imperfect system of human-made rules and the goal of justice meant to inspire them. Justice is the higher standard to which Henry holds himself because, for all his independence and stubborn restless individuality, he accepts his membership in society. He is a solitary, difficult, even relentless man who yearns for connectedness. Indeed, one of his besetting challenges is to find the boundary between having a life and taking the world and its problems on his shoulders. He cannot accept that the way the world is, is the way it should be, and thereby, sooner or later, lies the plot.

The Rios novels achieve something few other contemporary novels have done. Nava has written a contemporary bildungsroman whose central character changes and is changed by the succession of "cases" and adventures he has. To read the books together is to realize the scope of Nava's accomplishment, especially since the growth it depicts is reflected in Henry and not imposed on him. These are the least arty of books; they have the thrill of good mysteries, but the depths and complexity they present are plumbed, not

mimed. When they are collected, as they surely will be, the volume should be titled *The Education of Henry Rios*, for his autobiography is an education, and, like that of Henry Adams, it is an education attained in considerable part through experience.

I was aware that the things in John's house had not been chosen at random, but the effect was casual rather than calculated, and though the eye that had arranged them was masculine, it was also capable of delicacy.

Rag and Bone

Oh yes, I almost forgot. Henry Rios is gay. Much of the critical and popular reception of these novels has cen-

tered around Henry's homosexuality. This has ghettoized them in ways that have probably limited their success. Writers of mysteries are also automatically subject to a kind of second-class citizenship in the world of letters. But the Rios novels are morally serious and imaginatively probing in a formulaic field. In each book Nava has refused the conventions and comforts available to gay mystery writers. I cannot think of more than a handful of gay writers in the post-Stonewall era who can match Nava as chroniclers of the gay male experience and certainly none who have created such a searching series.

That Henry is homosexual has probably also overshadowed his im-

portance as one of the best-delineated and most interestingly explored Mexican American protagonists in contemporary American fiction. The double irony of his double difference would not be lost on Henry himself, whose awareness of his apparent difference from the white straight mainstream never dulls his consciousness of his difference within the identity communities of sexuality and ethnicity. For the education of Henry Rios is an education in the importance and the limitations of any identity and the treacherous seductions of human individuality.

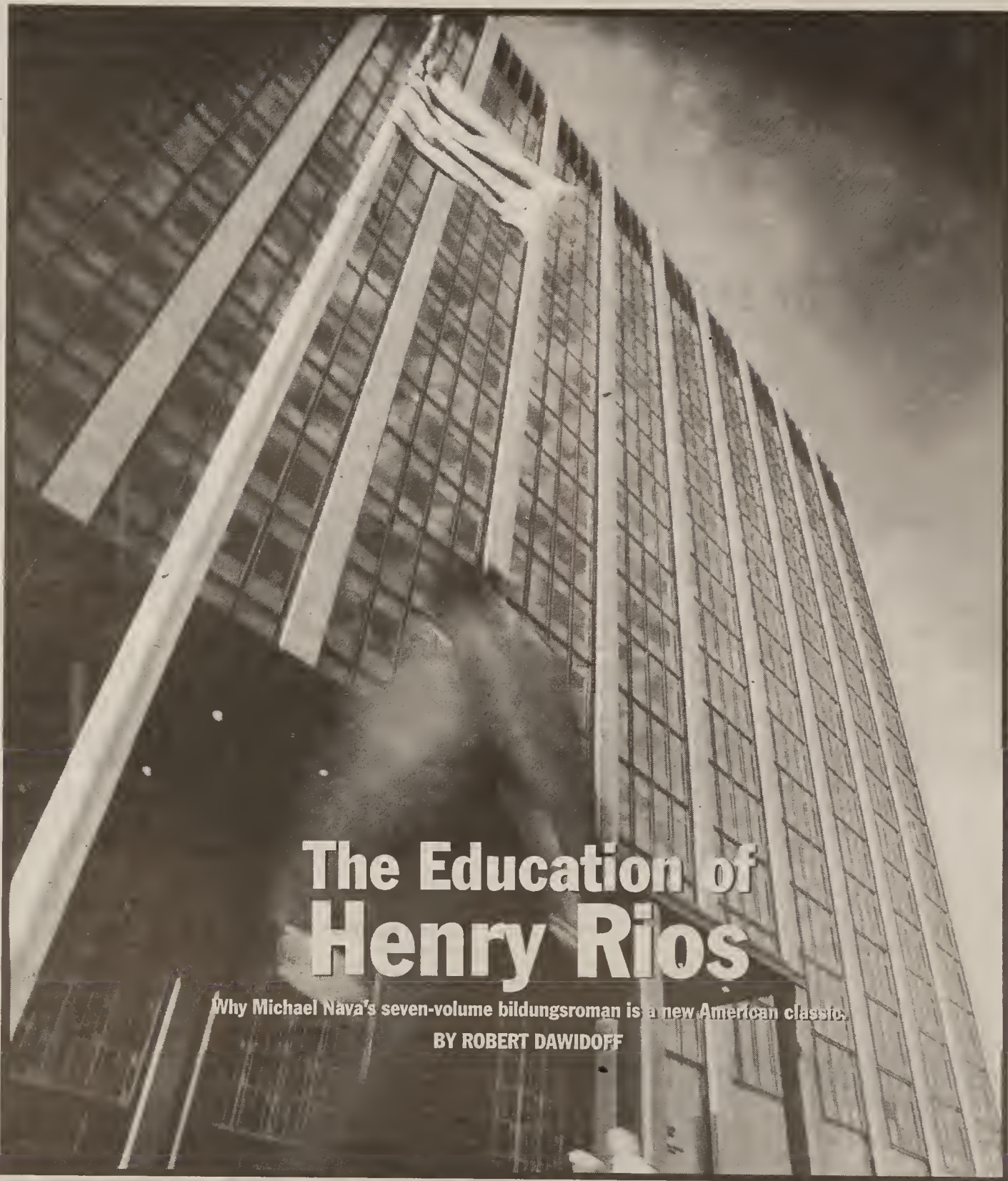
We meet Henry in Nava's 1986 debut novel, *The Little Death*. Certain themes emerge that will become

familiar. Henry himself is gifted, intelligent, driven, conflicted, and uneasy with himself and others. He is a criminal-defense lawyer who is drawn to the outsiders, the misfits, the helpless and who resists success if it means he must compromise his keen awareness of his own status as a gay man and a Mexican American. His love of poetry and his incapacity to separate love and sex, despite his tough-talking cynicism, reveal him as a romantic. He is not promiscuous, and, to borrow a phrase from the newest novel, his dick is directly wired to his heart. In each book, there is an adversarial friend who gets under Henry's skin to show the reader what Henry is really like; in

The Education of Henry Rios

Why Michael Nava's seven-volume bildungsroman is a new American classic.

BY ROBERT DAWIDOFF



GUARDIAN PHOTO BY NATASHA FUKSMAN

this book it is Aaron Gold, a fellow alumnus of Linden University (which resembles and in a later book turns out to have been Stanford) whose own enormous success in private practice shadows Henry's own resistance to material success.

Henry is also an alcoholic, although he does not know it, and is suffering from burnout as a public defender. As will turn out to be characteristic of the series, the bad guys are the privileged and corrupt who think that because they own the world and are in the habit of running it that they are above its laws. Henry falls for a beautiful young man, innocent and corrupt, the spring of the plot. Homosexuality, Henry's own and that of others, and how being gay causes hatred and self-hatred and makes hypocrites, villains, victims, and survivors out of people, emerges as a central theme of Henry's life and work.

One of the extraordinary things about even this first book is how Nava does not spare Henry. He is implicated in the very things he explores; the mystery of his own homosexuality and his own search for love and for sex shadow his determination to find the solutions to the plot's mystery. As in all the books, the truth is embedded in layers of personal, family, and social relations, capable of detection but not solution.

It comes as a shock and yet somehow not a surprise to read in *Goldenboy* (1988) that Henry's alcoholism had, before the book opened, landed him in the hospital and that, having become sober, he has reengaged in life by becoming an activist in the struggle for gay rights. Both themes stay central to Henry's struggle. His bout with drinking brings a spiritual awareness into his life, and his gay activism gives him a focus. *Goldenboy* is, among other things, about how societal homophobia and gay self-hatred constitute opposing force fields in gay life. Henry plunges into the defense of a young gay man accused of killing a coworker in fear of being outed. In the end Henry finds bitter, incomplete answers to the mystery; he also finds love. He meets Josh Mandel and they embark on a relationship that is one pole of the next four novels. Josh is HIV-positive when they meet, and through the shifts and transformations of their relationship Henry experiences AIDS at the shortest remove.

Each novel brings an element into Henry's life that the novel's end does not conclude. In *Howtown* (1990), for instance, we meet Henry's sister Elena, who, it turns out, is a lesbian, and we begin to learn something of his family and his early life. But it takes Henry years to understand his own history; it will not be until *Rag and Bone* that he is ready to take on the mystery of family. At the core, Henry's is the story of a human being whose life is as unpredictably timed and inconvenient to his expectations as the cases he finds himself drawn to.

Goldenboy takes Henry to Los Angeles, and by the time *Howtown* begins, Henry has resettled there, in private practice and in a canyon hill-

side home with Josh. One signal by-product of this move is that we see southern California's maligned metropolis through Henry's keen and moody eyes. It is hard to think of another writer who has caught the shifting scenes and characters of Los Angeles in the last decade as Nava has. His sheer talent as a writer animates the succinct but memorable observations Henry makes throughout the novels about the city he lives in but seldom loves.

"By mid-May," Henry says in *The Burning Plain*, "the city was drifting into summer, a season of muggy overcast mornings, followed by days of asphalt-melting heat and nights when the air was filled with grit and smelled of gasoline. From the parched hills, the houses of the rich looked down upon a burning plain, where the metallic flash of sunlight in the windshield of a million cars was like the frantic signaling of souls. I was working twelve-, fourteen-, sixteen-hour days. I justified the hours with a caseload that included three active death-penalty appeals, but there was a maniacal quality to my busyness I recognized from past experience as flight. When I was still drinking, it preceded a binge. Now that I no longer drank, I didn't know where it would take me."

THE LITTLE DEATH.

Alyson, 1986. 165 pages.

GOLDENBOY.

Alyson, 1988. 215 pages.

HOWTOWN.

Harper & Row, 1990. 244 pages.

THE HIDDEN LAW.

HarperCollins, 1992. 193 pages.

THE DEATH OF FRIENDS.

Putnam, 1996. 232 pages.

THE BURNING PLAIN.

Putnam, 1998. 305 pages.

RAG AND BONE.

Putnam, 2001. 289 pages.

It is in Los Angeles that Henry discovers the significance to him of his own Mexican American traditions and identity. In *The Hidden Law* (1992) Henry begins to make the connection between himself and his ethnicity. It isn't that he ever denied his ethnicity any more than he did his homosexuality, but it begins to matter to him more, although that culture's homophobia and religiosity and his own family history keep him at a distance.

The Death of Friends (1996) tells of Henry's own coming out, the story involving as it does the murder of his law-school lover, who chose a mainstream career and a family over the possibilities that a gay life could offer. The price the closet exacts is to be found in one of the epigraphs at the front of the book:

Jesus said, "If you bring forth what is inside you, what you bring forth will save you. If you don't bring forth what is inside you, what you don't bring forth will destroy you."

The Gospel of Thomas

Josh's AIDS and the tumult it brings to their relationship are also at the forefront of the novel.

Losing Josh, first to another man and then, after a reunion for his last months, to AIDS, causes a greatly shaken Henry to begin to connect his sexuality and his humanity in new ways. The facts of the case of his old friend's murder again draw Henry to examine the premises on which one leads a gay life.

In this novel and its successor, *The Burning Plain* (1997), the complications and insufficiency of gay life coexist with Henry's own awareness of the necessity of the struggle to come out and stay out. Nava gives Henry an often uncomfortable perceptiveness about the forms gay life takes, combined with a staunch determination to fight the persecution that stunts and represses the sexual minority. *The Burning Plain* is the culmination of this part of Henry's education; it tells, within the frame of a gripping Hollywood plot, a harrowing story of the ways in which gays and the fear of gays and of being gay deform individuals and society.

Rag and Bone is the story of how Henry comes home at last. The novel begins with Henry's suffering a serious heart attack. He finds a family, and it is a Mexican American family whose social destiny he does not share but whose fate implicates his own. He comes to understand his own mortality — not just that he may die but that some mysteries have no solution and some do, and it is possible for him to live with both kinds. He remains helplessly a skeptic, a man of the human law, less tormented than before by the hidden law but able to recognize that some mysteries abide. "I was touched," he tells us after attending a religious service, "but the mystery of faith remained mysterious to me." As we take leave of Henry, he is at last in a relationship that is not just for the exertions of the long haul but for the ups and downs of the everyday. John deLeon is not like Josh, or other men who have caught Henry's eye. Henry has grown up and can love another grown-up. "You feel like home to me," Henry tells John, "like we grew up together and then found each other years later."

I know I speak for countless readers when I bid Henry an affectionate if reluctant farewell and express relief that Nava didn't kill his hero off. He is real to us, and Nava's novels about him have mattered to his readers and shall continue to do so. Like Inez Montoya, we have had high expectations for Henry. At the end of *Rag and Bone*, Inez uses her power to get Henry named to the bench. She speaks for us when, in response to his asking why she has stuck by him through all his years of, as she put it earlier, "advertising for trouble":

"You're my conscience," she says. "Plus I fell in love with you the first time we met." ❖

Robert Dawidoff's most recent book is *Making History Matter* (Temple University Press). He is a professor of history at Claremont Graduate University. He is coauthor with Michael Nava of *Created Equal: Why Gay Rights Matter to America*.

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Upcoming Author Events

4/12 Antonia Young
Women Who Become Men

4/13 Slavoj Zizek
*Did Somebody Say
Totalitarianism?*

4/17 Sahara Sunday
*Spain, if there would
be no light*

4/18 Edward
Hasbrouck
*The Proctical Nomad
Guide to the OnLine
Travel Marketplace*



4/25 Denise Chávez
Loving Pedro Infante

4/26 Christopher Hitchens
The Trial of Henry Kissinger

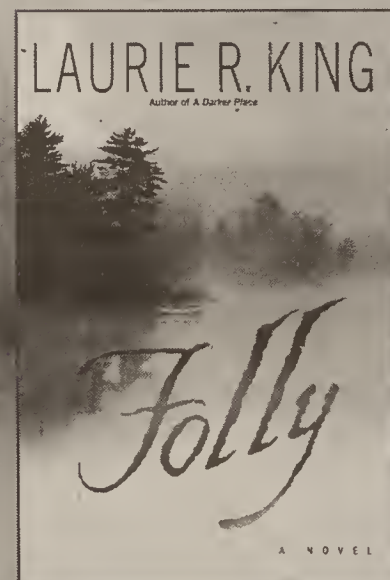
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April Author Events

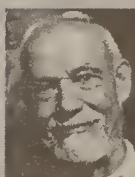
DAVE EGGERS — Tuesday, April 3, 7 pm



Just out in paperback, *A Heartbreaking Work of Staggering Genius* is Dave Eggers' deeply moving memoir — the heartfelt story of the love that holds a family together. Hilarious and wildly inventive, this new edition features 15,000 more words, including an entirely new appendix.

This event will be held at the All Saints Church, 1351 Waller Street.

HUSTON SMITH — Monday, April 9, 7 pm



Bringing together insights from comparative religion, theology, philosophy, science, and history, Huston Smith examines the fate of the human spirit in this — an age of disbelief. The result is *Why Religion Matters*, a timely manifesto on the need to restore religion as the primary humanizing force in society.

TERESE SVOBODA & VICTORIA REDEL — Wednesday, April 11, 7 pm



Join The Booksmith as we welcome acclaimed fiction writers Victoria Redel (*Loverboy*) and Terese Svoboda (*Trailer Girl and other Stories*). "Victoria Redel's contribution to the literature of obsession is rendered with unusual delicacy and daring," said Amy Hempel. Svoboda's stories have been described as stark, disturbing, passionate and as strong and precise as poetry.

CHRISTINA CHIU — Wednesday, April 25, 7 pm



East and West, old and young collide in a struggle to advance and to belong. Christina Chiu's stunning debut — *Troublemaker and Other Saints* — illustrates, with humor and pain, that just as there is a bit of troublemaker in each of us, there is something beautiful and, ultimately, redemptive.

MARY JO BANG — Thursday, April 26, 7 pm



In this new collection of poems, Mary Jo Bang jettisons the reader into the dreamlike world of Louise, a woman in love. *Louise in Love* is a dramatic postmodern verse-novel with an eloquent free-floating narration. The poems, rife with literary allusion, are endlessly questioning of the enigmatic world around them.

TRAVIS CULLEY — Friday, April 27, 7 pm



In *The Immortal Class*, Travis Culley takes us inside the heart and soul of an American urban icon: the bike messenger. Like its author, this part memoir, part cultural critique is a gritty, honest, and ultimately uplifting paean to the city and its working classes.

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Who's the Boss?

BY TOM GALLAGHER

From 1996 to 2000, Sara Miles met the cutting edge of the Silicon Valley high-tech scene as she followed Wade Randlett, a "passionately centrist," 31-year-old Democratic Party operative, in his efforts to organize its eclectic constituents.

To most of the people Miles meets in *How to Hack a Party Line*, Silicon Valley is a financial geyser field. Money just spouts out of nowhere. "Old is wages. New is equity," Randlett explains. You only have to give people stock options, and the money will just grow later. And yet, the valley guys traditionally have been known for having "deep pockets and short arms" — when it comes to political contributions, they just don't get it.

A lot of these fellows are simply focused on other things. When Al Gore tells a fundraiser crowd that he knows they're concerned about Kosovo, as far as Miles can see, there's actually only one of them who knows what the vice president is talking about. And "one twenty-nine-year old software entrepreneur ... had to have Randlett clarify for him what a 'primary' involved."

Randlett is trying to keep these guys from joining their old economy counterparts as Republicans. And certainly there are plenty of old, familiar sentiments that the GOP could work: John Wichtel, of USWeb and Rainmaker Capital group, tells Miles, "Nothing would make me happier than busting

a union." But mostly Randlett's people feel that they are new, new, new. They're talking "viral marketing schemes" and "Amazoning the Democratic Party." Venture capitalists have even taken to calling themselves "V.C." Get it? Just, like the Viet Cong. Radical, dude!

HOW TO HACK A PARTY LINE: THE DEMOCRATS AND SILICON VALLEY.
By Sara Miles. Farrar, Straus and Giroux, 248 pages, \$24.

THE FUTURE OF SUCCESS.
By Robert B. Reich. Alfred A. Knopf, 289 pages, \$26.

John Doerr, the central figure in Randlett's quest, has been the main man in what he calls "the largest legal creation of wealth in the history of the planet." After putting together money for Sun, Compaq, and Intuit, Doerr spent a little time working in the office of a member of the U.S. House Armed Forces Subcommittee, where he apparently absorbed a great deal of information about the Defense Department's Arpanet, the government-funded prototype of the Internet. Afterward he arranged financing for Netscape and Amazon, and he is now presumed to be worth a billion dollars.

Miles never loses her bearings throughout the ups and eventual down of Randlett's quest, perhaps because after each trip she returns home to the

Continued on page 10

Mallarmé in Prose

Edited by Mary Ann Caws.
Translated by Jill Anderson,
Malcolm Bowie, Mary Ann
Caws, Rosemary Lloyd, Richard
Sieburth, and Patricia Terry.
New Directions,
144 pages, \$14.95.

Such a prosaic title! The cover, however is hardly prosy, featuring Whistler's monochrome pencil or charcoal glimpse of Stéphane Mallarmé. And there is an apropos cleverness in having six translators re-create Mallarmé's letters and essays, partly to mirror his own multivoiced personality. As a columnist for 1870's journal *The Latest Fashion*, Mallarmé wrote under the pseudonyms Miss Satin, Olympia the Negress, and Marguerite de Ponty.

Caws's introduction states that if Mallarmé's poetry "is considered difficult, his prose is generally thought to be well-nigh incomprehensible." This may be owing to the sea of subordinate clauses and digressions his translators have had to navigate, not always smoothly; more substantially, his prose is a stream of startling associations. In discussing the liberation of French poetry from corseted meters, he praises "the free line of poetry — a modulation ... which is entirely individual because every soul is a braid of rhythms." Spontaneously combining descriptive analysis and dreamy fantasies, Mallarmé's writings on poetry, theater, and art strive to jolt what he perceived as a passive bourgeois audience indulging its boredom.

Alexandra Yurkovsky

A History of the Wife

By Marilyn Yalom.
HarperCollins, 464 pages, \$30.

If prostitution is the oldest profession, then marriage is the oldest exchange of "goods." Of all the forms of business contracts, marriage has been the most long-standing. It is not a coincidence that Engels wrote about the creation of surplus goods and the ability to exchange them as the point at which the subjugation of women began. Marilyn Yalom doesn't mention Engels in her new book, *A History of the Wife*, but many of her observations parallel those Engels made in *The Origin of the Family, Private Property and the State*.

Yalom outlines the history of what it has meant to be a wife from ancient civilization to the present, tracing how women have fared in the marketplace of marriage. For people who have taken women's studies courses, much of the information will be familiar. Yet

Yalom manages to flesh out many of the truisms of feminism with excerpts from diaries, memoirs, and publications from each period in history that she covers. The voices of these women (including famous rebels such as Margaret Sanger and Elizabeth Cady Stanton), set against the backdrop of the dominant male point of view, bring her facts to life.

This book is a study of the changes that the institution of marriage has gone through: once seen as a religious duty and a way to procreate legitimate heirs, marriage is now expected to provide love and lifetime companionship. Yalom's information is thorough and well researched, and her book is a good addition to the library of anyone who wants to better understand how marriage, real and ideal, has shaped our modern relationships and expectations. It is refreshing to be reminded that nothing, not even marriage, has "always been that way."

Kit Cooley

The Neptune File: A Story of Astronomical Rivalry and the Pioneers of Planet Hunting

By Tom Standage.
Walker & Co., 256 pages, \$24.

Today we take the nine planets for granted. In elementary school I had to memorize their names, and nothing seemed more banal or useless. Our knowledge of some of the planets, though, is both more recent and more colorful in origin than one might suspect. In *The Neptune File*, Tom Standage recounts the discoveries of the planets unknown to the ancient world: Uranus, Neptune, Pluto, and the more than 50 planets recently found orbiting stars other than our own. Since Neptune has the juiciest story, filled with nationalistic rivalries and political infighting, Standage gives it the most space.

The book is fairly light on analysis. Readers expecting detailed explanations of the science of planet hunting will be disappointed. So will readers looking for insight into the history of astronomy and the role of planet discovery in Victorian and modern science. Standage is a journalist, and the book reads like a newspaper article: it lays out the facts but doesn't go much deeper. Nonetheless, Standage tells a good story, and it's fun to watch the grand old men of 19th-century astronomy proving they can be as sleazy and incompetent as anyone else. Provided you're not looking for anything more, *The Neptune File* is an enjoyable light read.

Mark Krumholz

New from the acclaimed author of *Kaaterskill Falls*

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SHARED ROOTS & RITUALS Deborah Grenn-Scott

Based on her recent travels to the Gauteng and Northern Provinces of South Africa, Deborah's lecture focuses on similarities and differences in some of the rites, practices, and beliefs of South African Lemba and European-American tribal Jews. A slideshow/lecture will be followed by a question and answer period.

Thursday • April 19 • 7:00 - 9:00pm • \$15 / \$12
Location: San Francisco Zen Center, 300 Page Street



CREATIVITY IN TIBETAN BUDDHISM Steven Goodman

Workshop participants will explore Tibetan Buddhist modes of accessing the ever-playful mysterious ground of being, from which spontaneous experiences of creativity arise. Participants will engage in games of attention and distraction, humor and sobriety, effort and freedom, using traditional Buddhist exercise.

Saturday, April 12 & Sunday, April 13 • 9:00am - 5:30pm • \$190 / \$152
Location: California Institute of Integral Studies, 1453 Mission Street

TOWARD A NEW ACTIVISM Marianne Williamson

Many activists yearn to bring more spirit into their practices, and many spiritual seekers yearn to extend their compassion into worldly affairs. Particularly now, many feel a need to transform our energies from fear and domination to soulfulness and love. Spirituality and politics merge in what Williamson calls a "New Activism."

Saturday • April 28 • 9:00am - 5:00pm • \$79 / \$65 CIIS affiliates
Location: San Francisco



VILLAGE RHYTHMS Onye Onyemaechi

In many tribal societies, drumming and dancing have long played a central role strengthening and nurturing the psyche of the individual and the group. Onye will show how drum, dance and prayers can awaken soul memories, help us to heal ourselves, and promote a deep sense of community.

Friday, May 4, 7:00 - 9:00pm • Sat. & Sun., May 5 & 6, 10:00am - 5:00pm
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UPCOMING EVENTS —

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WHY GOD WON'T GO AWAY • Andrew Nowberg • April 12
THE ROSEN METHOD • Marian Rosen & Gloria Hesslund • May 11 - 13
GODDESS ARCHETYPES & WOMEN'S CIRCLES • Jean Shinoda Bolen • June 15
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How Scientists Talk

Three new books try to translate scientific theories into everyday language.

BY CHARLIE BERTSCH

Kevin Davies begins *Cracking the Genome: Inside the Race to Unlock Human DNA* with a startling image of technological progress:

Our children will be diagnosed with diseases they have not yet developed and treated with drugs that match their body chemistry. Our grandchildren may be plucked from a pool of cells bathing in a petri dish after being screened for hidden flaws in their DNA. And our great-grandchildren will have dominion over the generations to come, with the capability to engineer traits into the genetic material as easily as sewing buttons on a shirt.

Substitute the idea of nuclear power for genetics in that paragraph, and you'd have an atomic propaganda leaflet from the 1950s. The dream of better living through science is more seductive than ever, and genetics has become its leading edge. Fears about genetic research have only increased its hold on our minds. The specter of atomic blasts that shadowed cold-war thinking has been supplanted by fears and hopes about genetics.

Keith Devlin's *The Math Gene: How Mathematical Thinking Evolved and Why Numbers Are Like Gossip* is a good example of how this works. Devlin, dean of the School of Science at St. Mary's College and a senior researcher at Stanford's Center for the Study of Language and Information, in-

Devlin could have titled his book *The Math Ability*. But he wants to play off the resonance of the word "gene." Even though he is using the word metaphorically, readers are left with the sense that our ability to do math is hardwired in a way that our ability to play the piano or shoot a basketball is not.

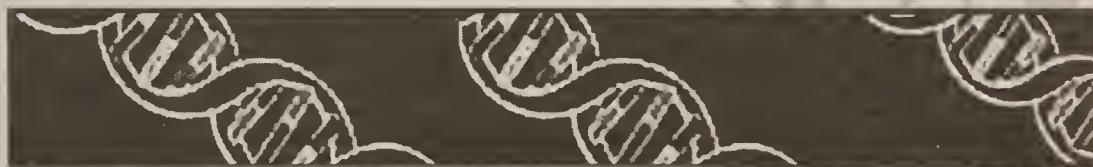
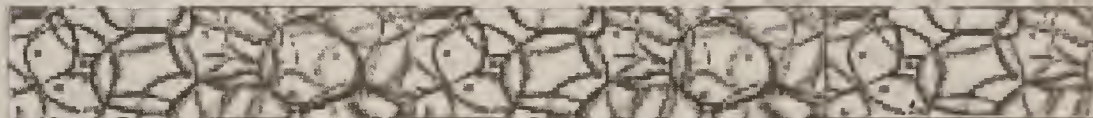
What sets *The Math Gene* apart from your average "Math Can Be Fun!" books is its treatment of language. Devlin breaks with the standard account of how the human capacity for language evolved: "Language did not evolve primarily to facilitate greater communication. Rather, it arose, almost by chance, as a by-product of our ancestors acquiring the ability for an ever richer understanding of the world." Devlin's overarching concern is what distinguishes humans as a species, and his answer is pattern recognition, "an ability behind language" that makes us equally capable of speech and math.

To be sure, this is not a particularly original argument. While Devlin's interest in the roots of our mathematical ability gives his conclusions a slightly different emphasis than those of his predecessors working in linguistics, anthropology, and evolutionary biology, he is treading familiar ground. Perhaps the most interesting aspect of *The Math Gene* is the resolute imprecision with which Devlin makes his basic point. This is not meant as a

mind prior to intellectual specialization. It also documents the extent to which language complicates scientific reasoning. Language has always been a problem for the hard sciences. No matter how much scientists might wish to speak with the precision of mathematical formulas, they inevitably find themselves forced to use everyday language. They do it when they teach, when they talk to the managers in their corporations, and when they seek funding. For all the respect that ordinary citizens have for science, they still demand a plainspoken explanation of its significance.

The geneticists portrayed in *Cracking the Genome* should consider themselves lucky to have found a "translator" as able as Kenneth Davies. Whatever you want to say about the book's underlying premise, there's no denying that it presents a compelling story. Davies is able to do this because he restricts his cast of characters and puts two men center stage: Francis Collins, successor to the famous James Watson as director of the Human Genome Project, and J. Craig Venter, Collins's private-sector rival as head of Celera Genomics.

Cracking the Genome repeatedly contrasts Collins's more traditional approach to research with Venter's self-consciously daring "start-up" strategy. To his credit, Davies maintains some sense of impartiality throughout the book. But it's pretty clear that he finds Venter more interesting, as a person and as a scientist. This subtle preference comes through consistently in his description of Venter's tangles with the scientific establishment. "In contrast to the usual impenetrable style of scientific prose, Venter was already rehearsing a brand of straight talk that did little to endear him to his peers." In passages such as this, Venter's



forms us that his title should not be taken literally:

There is no "math gene" in the sense of a specific sequence of human DNA that confers mathematical ability. There are, of course, genes that affect our ability to do mathematics. But, in calling this book The Math Gene, I am simply adopting a common metaphor. Roughly speaking, by "the math gene" I mean "an innate facility for mathematical thought" just as authors sometimes use "the language gene" to refer to our innate facility to acquire and use language.

criticism. As Devlin sees it, our capacity for pattern recognition is itself rooted in imprecision. Human beings remain the supreme practitioners of "fuzzy logic." It's what enables us to recognize faces, to discern broad correspondences, and, as Devlin is surely aware, to make metaphors. In a sense, the title of his book proves his thesis before he has even begun. Although there is literally no such thing as a "math gene," we have no trouble understanding what he means by the term.

The Math Gene reflects a growing interest in the nature of the human

brashness as a researcher blurs into his brashness as a rhetorician. And that brashness is what, for Davies, makes him "the odds-on favorite" to be named "most influential scientist of the 1990s."

The word "influential" has a double edge here. As *Cracking the Genome* makes abundantly clear, Venter's impact on the world of science reflects not only the speed with which his unorthodox strategy has generated useful information but also the compromises that helped make that strategy so speedy. Under Collins's direction, the Human

Genome Project proceeded painstakingly, and researchers made sure each section of the genome was exhaustively mapped before moving on to the next. In contrast, Venter's project sought to map the basic structure of the whole genome before filling in the details in each section. His theory was that it would be easier to find important genes if scientists had some sense of where to look. His primary goal was not mapping the genome for posterity but finding genes that could be patented.

When the federal government finally stepped in to broker a public truce between the Human Genome Project and Celera Genomics, Francis Collins complained about the language used to describe the two genome projects. It wasn't a "race" at all, he objected. As the subtitle of his book makes clear, Davies disagrees.

Davies turns *Cracking the Genome* into a kind of hypermasculine competitive sports story, concluding that "it would be foolish to deny that the primal competitive instincts aroused in both camps had expedited the completion of the genome sequence." For Davies the ideal of dispassionate pure research is nothing more than a means of masking the all-too-human competitive passions of the researcher.

Davies's invocation of primal instincts reminds us of a time when the study of human evolution focused more on primates than our own genetic makeup. These days the once-startling idea that we are "naked apes" seems peculiarly dated, a relic of an era when our "primal" natures were a problem instead of a solution. But this sense of datedness is purely the product of intellectual fashion. As Robert M. Sapolsky

never be a neutral medium of communication. His experience of living on a continent where even the most well-meaning people seem to be working some scam on the side becomes a metaphor for the duplicity of all language:

Maybe this was how my own world worked, if I had ever bothered to experience anything outside of my ivory tower. Maybe this was also how the ivory tower worked, if I wised up a little there as well.

CRACKING THE GENOME: INSIDE THE RACE TO UNLOCK HUMAN DNA.
By Kevin Davies.
The Free Press, 288 pages, \$25.

THE MATH GENE: HOW MATHEMATICAL THINKING EVOLVED AND WHY NUMBERS ARE LIKE GOSSIP.
By Keith Devlin.
Basic Books, 328 pages, \$25.

A PRIMATE'S MEMOIR: A NEUROSCIENTIST'S UNCONVENTIONAL LIFE AMONG THE BABOONS.
By Robert M. Sapolsky.
Scribner's, 304 pages, \$25.

Refreshingly, Sapolsky does not mourn this loss of innocence. On the contrary, he practically revels in the knowledge that everybody's doing it. When he's forced to resort to a "life of crime" in order to finance his research, he does so with minimal regret. His work is what matters.

An uncharitable reader could probably discern some trace of the profit motive in Sapolsky's work — he stands to make a fair amount of money from *A Primate's Memoir* — but it would take a lot of discipline to overcome the exuberance of his prose. It's hard to imagine a book making physically exhausting, time-intensive research seem more pleasurable

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Parking is available on Golden Gate Avenue.



sky demonstrates in his wonderful book *A Primate Memoir: A Neuroscientist's Unconventional Life among the Baboons*, we would do well to direct more attention back to the behavior of our biological kin.

Sapolsky's main area of research is stress-related illness, and in the world of African baboons he discovers that stress is hardly limited to the human condition. Reading *A Primate's Memoir*, you get the sense that Sapolsky has a much more sophisticated approach to language than most of his fellow scientists. He knows that everyday speech can

— or more emotionally painful, as when baboons in his troop become infected with tuberculosis.

The recipient of a MacArthur "genius" grant, Sapolsky is a formidable scientist. But he's also acutely aware of the limitations of science. He spends a lot of time discussing the economic and political forces that impede his work. Those forces manifest themselves in language: regulations, bribery, misunderstandings. Rather than let his science speak for itself, Sapolsky speaks for it, with an eloquence that derives from the power of metaphor. ♦

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Boss

From page 6

Mission District in San Francisco, where she encounters an entirely different social class of entrepreneurs who do things like scraping thorns off of cacti and selling bags of cut-up *nopales* for a buck on the street. Such experiences probably keep her in sympathy with what Randlett calls "that knee-jerk Robert Reich populism."

As secretary of labor in the first Clinton administration, Reich was one of the few cabinet members who appeared not to consider corporate executives his primary constituency. So although there is, in his new book *The Future of Success*, a certain amount of the "gee whiz"-ness that characterizes so much Internet-related writing, he is unusual in insisting on considering the social along with the technological. In fact, he argues that recently developed technologies have hastened a world where "the rich and the middle class are now living in parallel universes, and the poor are almost invisible to both."


He attributes the impetus for the effective abolition of welfare, which stands as one of the Clinton administration's tawdriest legacies, to the change in the nature of the workforce. When most mothers were staying home with small children and relying on their husband's paychecks, welfare checks for stay-at-home mothers made more sense to people than they would when the working mothers became the norm. The recognition that there was another option — to "subsidize all such women who stayed at home with their small children" — distinguishes Reich from most of his recent peers. But the fact that he says so little about what "some European nations have done" along those lines probably explains how he was able to get the job in the first place.

How new is the new economy? There's no question that for a significant and growing number of people there's less "there" there at work than there used to be, along with a greater insecurity about where "there" will be next year. Yet the increasing disparity of wealth in the new economy — which Reich focuses on, unlike so many other new economy commentators — only continues an ongoing trend.

In describing changes in the nature of work, he writes, "Technology has been the driving force." Reich is wrong here, but then the dazzle of new technologies makes most people get this one wrong. John Doerr is the go-to guy in Silicon Valley not because he has captained any technological innovation, but because he is a capitalist. Capital controls technology, always has, always will. But, since such talk reeks of "knee-jerk populism," or even socialism, the nation's leading commentators often prefer to view this relationship backward.

Doerr made the news himself recently. While Amazon.com may typify everything new about the new economy, it has never been clear that it is actually a viable proposition, at least as currently organized. And the *New York Observer* reports that apparently Doerr personally intervened to block a Lehman Brothers financial assessment making just that point, a highly unusual step "for an investor of Mr. Doerr's stature." Since, as the *Observer* points out, "his glowing reputation as a tech seer was to a large extent jumped-started by his Amazon stake," we can understand his concern, but there ain't nothing new about this sort of thing. Reading Wade Randlett's adventures in Silicon Valley may bring to mind the words from the Who's "Won't Get Fooled Again": "Meet the new boss, same as the old boss." ❖

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Susan Swartz
Wednesday,
April 4th at 7:30



The author will discuss her book *Tomatoes: Plain Truths, Dumb Lies, and Sisterly Advice for Life after 50.*

Laura Sachs
Thursday,
April 5th at 7:30

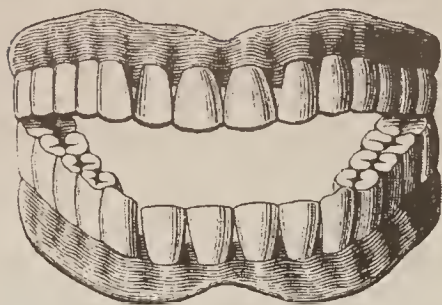


The creator of *E-Motion: Mind/Body Fitness Relaxation Audio Tapes* will be leading a guided relaxation. (Part I of a two-part series; Part II will be on May 3rd.)

The Future of Success

ROBERT B. REICH

WRITERS BITE BACK



OMANIA!

By BRIAN BOULDREY

Apparently, life has always been too hard, and must always be made easier. The advent of labor-saving devices made it possible for menfolk to cultivate cardiac arrest and for womenfolk to experiment with sherry. The invention of faster cars offered us tons more television viewing time. It seems to never end — now we never have to drink pesky bitter black coffee when we can have mochaccinos, or deal with the horrid General Public on the street when we can plug in to our Discman, or with the dreaded Downtime we've so effectively created by being able to whisper sweet nothings into a cell phone when there's nothing, as usual, to do.

Even our books are becoming a lot less harsh. The library's so terrified you won't come look at books, it'll let you chat on your cell phone and ride your in-lines through the stacks. Heck, 10 years ago you had to plow through some dreadful grown-up stuff like Umberto Eco's *Foucault's Pendulum* or, good God, Thomas Pynchon's *Vineland* in order to be considered cool; nowadays, just flash 'em that giddy Garamond font that screams Harry Potter, and baby, you are in.

Even, and most horribly, our science and history books. A decade ago we dutifully depended on Simon Schama's *Citizens* for a good, long look at French history, or James Watson and Lawrence Bragg's *Double Helix: A Personal Account of the Discovery of the Structure of DNA* (a book that was issued as a mass-market paperback, for Pete's sake!) for a grand overview of the cracking of the genetic code. What do we have today? Why look! It's *Trilobite!*, the grand history of, yes, the lonely trilobite! (don't you dare forget his exclamation or he'll be supersad!) and his little-engine-that-could message for children of all ages! And if you're hungry for a little history, how about *Tulipomania*, the crazy history of a pretty flower! I'm going to be using a lot of exclamation points in this piece because I'm afraid you might lose interest if I don't!!! And imagine if *Trilobite!* had a subtitle like the DNA book! Agh! Too many words!!! Omania!

Yes, of course I'm harshing! Little by little, every vestige of tough-mindedness and critical thinking has drained out of books, until the only one left with an opinion of his/her own is Bob the Angry Flower in a comic book I picked up at last week's Alternative Press Expo. The rest of the world prefers to buy its books out of the fundraising catalog for public television, nice books that make *great gifts!* and can be wrapped up with a *Masterpiece Theater* T-shirt under the tree. *Trilobite!*, in fact, is a neat little spin-off of an exquisitely tasteful British television program. (The Brits are way into this, by the way. Free-trade agreements are dumbing down our minds with the fetishistic contemplation of how calico cloth is made and stories of how corn has changed our culture!)

Has the kingdom of art had a bad falling out with the kingdom of science? Can nobody write a book that earnestly explores a subject like "spirituality in art" or "how did we get into this mess in Beirut," rather than "Beethoven's hair" or "the whale that Melville might have based Moby Dick on"? Good Lord, don't go actually listening to Beethoven or actually reading *Moby Dick* — that would be too hard!

It's not the authors' fault. Probably. I'm sure the author of *The Way We Talk* (Allan Metcalf) simply wanted to write a book about what he knew quite well: the Southern accent. But his publisher (Houghton Mifflin) wanted something bigger so Oprah or Hollywood might want his hot little property, so they made it into a book about all the dialects in the United States, a heavy undertaking for a book that's a little over 200 pages (oh, but there's that whole problem-omania! — can't make 'em too big, cuz that will freak us readers out!), and while he's got his finger on Chicano accents and Deep South dialect, he apparently believes everybody between Montana and Ohio has the same dang accent. Well, as a Michigander, I will end the next exhortation with a typical nasal preposition singularly of my people when I ask Mr. Metcalf, Dude! Where's your editor at? I'll tell you where she's at: a high-powered meeting where they're putting superflashy yet somewhat coyly mysterious titles on books that might once have been earnest attempts at scholarly research but have been reduced to peep-show knicker-flashing-omania!

Have we lost interest in everything serious? Must every idea be reduced to an ontological doodad in order to tickle the Fun Fact Zone of our brains rather than provide a fully integrated and — dare I say it? — serious account of the huge cache of research and ideas available? Have the experts become so specialized that they can only focus on Napoléon's wiener rather than his military campaigns? I heard it was tiny! Omania! ❖

Brian Bouldrey's most recent book is a novel, *Love, the Magician* (Southern Tier/Haworth).

Financial Aid

New funds to make college more accessible...

The Jewish Community Federations' Endowment Fund and the Bureau of Jewish Education working together to fulfill the educational dreams and aspirations of Bay Area students.

Additional funds have been obtained for need and merit-based scholarship funds administered by the Bureau of Jewish Education for:

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- Children of gay/lesbian parent(s) toward undergraduate, postgraduate or comparable degrees at accredited institutions of higher learning and/or arts
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The Ronald P. Wilmot Scholarship Fund

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This fund provides up to three scholarships annually to children of gay and/or lesbian parent(s) toward undergraduate, postgraduate or comparable degrees at accredited institutions of higher learning and/or arts. Financial aid will be awarded on the basis of applicants' academic and/or artistic excellence to those, who, for lack of resources, might otherwise be denied the chance to advance their education.

www.bjesf.org

Visit our **Online Bay Area Jewish Community Scholarship Guide** on the Bureau's website, www.bjesf.org, or contact Julia Levin at jlevin@bjesf.org or (415) 751-6983, ext. 107 for criteria, eligibility and limitations.

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STACEY'S EVENTS

Monday, April 2nd @ 12:30

SUSAN ROANE

HOW TO WORK A ROOM

Have you ever walked into a room full of strangers and felt uncomfortable? Communications coach Susan Roane has helped thousands of people overcome their discomfort in social situations. She offers techniques for identifying and removing the obstacles to meeting new people, and for building personal and professional relationships. Join "The Mingling Maven" as she presents the new and updated version of this invaluable classic.



Tuesday, April 3rd @ 12:30

SPRING GARDENING EVENT

AMY STEWART

FROM THE GROUND UP: THE STORY OF A FIRST GARDEN

Amy Stewart moved from Texas to a seaside cottage in Santa Cruz with the simple dream of planting a garden. *From the Ground Up* is the quirky and humorous chronicle

of her efforts to bring her dream garden to fruition. Stewart not only shares the highs and lows of making things grow, but she also brings the seaside charm of Santa Cruz to life on the page. This delightful book is a rare treat for Bay Area gardeners and garden lovers alike



Wednesday, April 4th @ 12:30

LUNCHTIME ENLIGHTENMENT

PRAGITO DOVE

Stressed? Hurried? Relax as hypnotherapist Pragito Dove leads you through a few brief meditation exercises based on the teachings of the well-known mystic, Osho.

Thursday, April 5th @ 12:30

MODERN SPIRITUALITY

RICHARD BERNSTEIN
ULTIMATE JOURNEY

In the year 629, a greatly revered Chinese Buddhist monk, Hsuan Tsang, set out across Asia in search of the Buddhist Truth. Nearly a millennium and a half later, journalist and book critic Richard Bernstein set out to retrace the monk's steps, in both the physical and contemplative senses. *Ultimate Journey* is a fascinating story of adventure, a journal of historical discovery, as well as a spiritual quest.



Monday, April 9th @ 12:30

ADAIR LARA
Hold Me Close, Let Me Go

Longtime readers of her San Francisco Chronicle column are familiar with the story of Adair Lara's stormy relationship with her teenage daughter Morgan. In her new, emotionally charged memoir, Lara tells the whole story of Morgan's painful adolescence and the invaluable

lessons that she learned about holding loved ones close through life's roughest passages. Please join us for this special event with one of San Francisco's best-loved newspaper columnists.



PAT BARKER

BORDER CROSSING

With the Regeneration trilogy, Pat Barker established herself as one of Britain's most compelling storytellers. In her new novel, *Border Crossing*, Barker defends this reputation with a probing, suspenseful portrait of child psychologist Danny Miller, who

faces the possibility that he may be responsible for the tortured adulthood of a child who grew up guilty of murder. This chilling tale shows Barker at her unflinching, confident best.

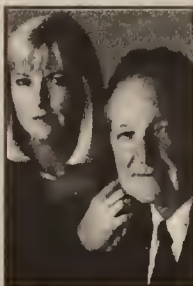
Thursday, April 26th @ 12:30

Tuesday, April 10th @ 12:30

MAUREEN MCCARTHY DRAPER

THE NATURE OF MUSIC

The substantial healing effects that music can have on sick people have been scientifically proven. Classical pianist and teacher Maureen McCarthy Draper believes that we should expand our notion of the healing power of music to include the heightened sensitivity that it can create, and the pleasure that it brings to our lives. In this unique new book, accompanied by two CDs, Draper presents a unique primer on "meaningful listening," illuminating the calming, healing power of music on the mind and body.



Thursday, April 12th @ 12:30

SALLY DENTON

MONEY AND THE POWER

Behind the bright lights and glitzy casinos, Las Vegas has always harbored a shadowy and secretive past. In *Money and the Power*, investigative reporter Sally Denton and her husband, journalist Roger Morris, reveal the true depths of the city's underworld past. This amazing hidden history of "Sin City" makes provocative new connections from Washington politicians and Wall Street

financiers to the mob and drug figures who built Las Vegas; and it explores the implications of these associations for the United States as a whole.

Friday, April 20th @ 12:30

MODERN SPIRITUALITY

JEREMY NARBY

SHAMANS THROUGH TIME

Shamans Through Time is an remarkable collection of writings on the world's greatest shamans—the tricksters, sorcerers, conjurers, and healers who have fascinated observers for centuries. Gathering together essays by such acclaimed thinkers as Claude Lévi-Strauss, Black Elk, and Carlos Castaneda, Jeremy Narby has assembled an fascinating glimpse into the shamanic practices of cultures around the world.



Monday, April 23rd @ 12:30

AMY BORKOWSKY
AMY'S ANSWERING MACHINE

Does your mother call you in a panic when she hears a storm warning for your area? Does she act as though it's her duty to alert you to every health story she hears on the news? Amy Borkowsky's mother does all this and more, and Amy has been saving answering

machine messages from her overprotective mom for more than a decade. This collection of messages and the stories behind them is sure to strike a chord with mothers and daughters of all ages.



Tuesday, April 24th @ 12:30

SIMON GARFIELD
MAUVE

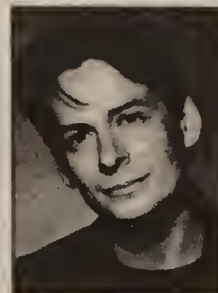
In 1856, while working on a treatment for malaria in his home laboratory, eighteen-year-old English chemist William Perkins accidentally produced a substance that dyed silk fabric a lovely shade of light purple. Perkins had unwittingly invented the first method for mass-producing artificial color, and his discovery revolutionized

fashion, industry, and the practice of science. With great wit and scientific savvy, Simon Garfield tells the fascinating story of this accidental genius.

Wednesday, April 25th @ 12:30

BILL KOVACH AND TOM ROSENSTIEL
ELEMENTS OF JOURNALISM

In 1997, America's most influential journalists gathered to talk about the state of their craft. They discovered that a profession that had long been dedicated to informing and educating our democracy is today being reshaped by commercial interests, and that most people don't care. Veteran journalists Bill Kovach and Tom Rosenstiel were members of this committee and, in *Elements of Journalism*, they identify the enduring principles that define journalism as a profession and a calling.



Friday, April 27th @ 12:30

EVOLUTION OF A WRITER

JOHN SEARLES AND MAUD CASEY
Boy Still Missing
AND THE SHAPE OF THINGS TO COME

In this exciting joint reading, two young writers will read from and discuss their acclaimed debut novels. John Searles, senior books editor at Cosmopolitan,

explores the personal politics of abortion in *Boy Still Missing*, the story of a young boy struggling to understand himself and his own heart. And Maud Casey presents *The Shape of Things to Come*, a darkly funny grown-up-still-coming-of-age story about a woman who uses a web of lies to keep the world at a distance. Join these talented young writers as they discuss their work and the writing process.



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Not the Texas 2 step

Imagine the power of drum 'n' bass fused with the seductiveness of R&B and the joyfulness of house, and you're sure to come up with 2 step or U.K. garage, the latest hybrid of dance music to pop out of London. Tonight Sub-Zero, a weekly house and 2 step

party at Sno-Drift, welcomes the local debut of one of the most respected innovators of this

style, **MJ Cole**, making him the first big overseas 2 step artist to play locally. This show corresponds with the domestic release of his full-length, *Sincere*, a must-hear for the devoted and the curious. Resident Sean Ferguson opens, and Megatron plays in the front room. 9 p.m., Sno-Drift, 1830 Third St., S.F. \$15. (415) 431-4766. (Amanda Nowinski)

April 1 Sunday

Made you look Groggy victims of today's daylight-saving-time spring forward will feel at home at the 23rd annual **St. Stupid's Day Parade**.

Dingbats, nitwits, and full-on fools alike can revel in their idiocy at this march of mayhem from the Transamerica Pyramid to Washington Square Park. A St. Stupid float anchors the asinine antics of off-kilter marching bands and participants dressed as barnyard animals. The route ends with an outdoor concert by the Stupeds, who perform a slate of "endangered dumb songs" while lunch is distributed by the benevolent First Church of the Last Laugh. But wait... we thought there was no such thing as a free lunch. Is this some sort of April Fools' Day trick? Last Laugh Bishop Joey says, "You have to show up to find out." Noon, meet at the Transamerica Pyramid, 600 Montgomery, S.F. Free. www.saintstupid.com. (Ali Neff)

Bustin' out As Adam Ant sings in "Strip," taking off your clothes is "just following ancient history." So why is

stripper-activist Daisy Anarchy in jail? In December, Anarchy was arrested for disobeying court orders that gave her abusive ex-husband custody of their child. She lost custody rights and remains incarcerated today. Supporters of Anarchy band together to help raise money for her legal defense fund at the **Strippers Ball**. Tonight's benefit features appearances by comedian (and S.F. supervisor) Tom Ammiano and spoken word artist Dave Whitaker, a fashion show with Ruby Girl Designs and the Ivy Monroe Band, a silent auction, and, of course, strippers galore. 8 p.m., Justice League, 628 Divisadero, S.F. \$20. (415) 282-5378, www.barstoclubs.com/strippersball. (Sarah Han)

Felt by it Tradition gets a funky face-lift tonight when Endup resident DJ Ruben Mancias and partner Eric Baca take over the latter hours of the Sunday T-Dance and begin a new deep house weekly, **Devotion**. Mancias, loved for his warm, soulful garage house sets, aims to bring together old and new generations of house fiends. This week Mancias and Baca pull Naked Music's Miguel Migs and Mauricio Aviles from the local DJ pool; upcoming guests include the Galaxy's Kevin Koga (April 8), Moulton Studio's Jay-J (April 15), and Lamont Young (April 28). High-end out-of-towners like Teddy Douglas of the Basement Boys (April 22) will also grace the bill each month. This night promises to be one of the sweetest additions to this year's summer of love, cocktails, and serious bump 'n' grind. 8 p.m., Endup, 401 Sixth St., S.F. \$10. (415) 357-0827. (Nowinski)

Art and life Local production company Recovery Theatre is a direct descendant of the black arts movement, which synthesized black consciousness with innovative forms of music, poetry, acting, and cultural expression. Several key players in that movement, now appropriately dubbed the **Kings and Queens of Black Consciousness**, return to support poet-playwright-activist Marvin X's efforts to establish the Recovery Theatre as a permanent outlet for artists suffering from drug addiction; classrooms, a warehouse, audio and video studios, and apartments are among the proposed facilities. All-star participants include Rev. Cecil

Williams, Amiri and Amina Baraka, Phavia Kujichagulia, Cornel West, Ishmael Reed, Julia Hare, Sonia Sanchez, Tarika Lewis, Ntozake Shange, and Nathan Hare, among many others. 3 p.m., SFSU, McKenna Theatre, 1600 Holloway, S.F. \$25-\$50. (510) 535-9199. (Mosi Reeves)

Memory, memorial A comprehensive synergy of art, history, education, and discussion, **'Silent Voices Speak: The Holocaust and Social Injustice Today'** takes the adage "those who forget the past are doomed to repeat it" to an impressive new level. On the visual side, you'll find Barbara Shilo's "Remembering the Holocaust," stirring paintings based on archival photographs of Jews facing Hitler's brutality; and *Visas for Life: The Righteous Diplomats*, a collection curated by Eric Saul that explores the lives of those who helped Jews and others escape. "Silent Voices" also sponsors a 10-part lecture series featuring discussions with historians, journalists, and activists, as well as Holocaust survivors and rescuers and their relatives. The panel's topics are wide-ranging, including a look at non-Jewish Holocaust victims (lesbians and gays, disabled people, and ethnic groups) and "Confronting Genocide in Today's World." Through May 15. Exhibit Tues.-Sun., 10 a.m.-8 p.m. (for lecture information go to www.silentvoicespeak.com), Herbst International Exhibition Hall, the Presidio, Moraga at Montgomery, S.F. Free. (415) 928-2992. (Cheryl Eddy)

Jibba-jabba What do Mr. T, '80s electro, and cowboy movies all have in common? Absolutely nothing, except they're all part of **'It's April, Fool!'** DJs Jeffrodeziak (Big Booty Basement), Balzak, and Bay Guardian contributor Nancy Naughty (KUSF-FM) spin ghetto tech as well as all your favorite block-party booty bass hits. Here's your chance to sing along to classics like L'Trimmi's "Cars That Go Boom" and J.J. Fad's "Supersonic" — I know you remember all the words. The G-String Riders, a honky-tonk band sporting Wild West outfits and g-strings, also perform. Bring a cowboy hat, your old-skool Adidas, some cardboard to show off your break-dance moves, and your tongue planted firmly

Some people protest by making signs, marching in the streets, or going on hunger strikes. The folks at Art and Revolution prefer to sing, dance, and make puppets — revitalizing political activism with artistic flavor. With this in mind, Art and Revolution and other like-minded visionaries bring you the **Seventh Annual Radical Performance Fest**, two evenings of culture for the

people. A sampling of the first night's program: race-conscious poet Ba-muthi, queer performer Keith Hennessy, the hauntingly beautiful a cappella voices of Copper Wimmmin, and the San Francisco Mime Troupe. The second night features actor Rhodessa Jones (director of the Medea Project: Theater for Incarcerated Women), conscious hip-hop from Company of Prophets, puppets by Art and Revolution, and a whole lot more. Proceeds from the event support the annual "In the Street" free theater festival in September and a travel fund to bring activist youths to town for the Free Trade Area of the Americas protest in April. Fri/30-Sat/31, 8 p.m., SomArts, 934 Brannan, S.F. \$10-20. (415) 285-9734. (Joe Salas)

in cheek. I pity the fool who doesn't. 8:30 p.m., Hotel Utah, 500 Fourth St., S.F. \$5. (415) 546-6300. (Joe Salas)

April 2 Monday

Motor away When **Guided by Voices** made it big with *Bee Thousand* in 1994, the 30-plus ages of its band members made them a bit of an oddity among the mostly college-age indie crowd that sang their praises. But as the novelty of lo-fi rock music, which Guided by Voices excelled at, died down, main songwriter Robert Pollard decided to make some changes. Pollard took the band into the realm of hi-fi recording on 1999's *Do the Collapse*, a trend he continues on this year's *Isolation Drills*. Regardless of recording technique, Pollard continues to write quirky, touching songs of love and loss. If that's what made you fall in love with Guided by Voices to begin with, you won't be disappointed when they play tonight with local faves Creeper Lagoon. 8 p.m., Fillmore, 1805 Geary, S.F. \$17.50. (415) 346-6000. (Salas)

April 3 Tuesday

Songs of experience Like the poetry of William Blake, the stormy folk-rock on the **Waterboys'** 1985 *This is the Sea*, left my teenage self rapt by its lyrical visions and desirous to experience every emotion and joy available on earth. Thankfully, the Waterboys' wanderlusting bard, Mike Scott, has been through it all, charting the course of the wayward soul. After two decades of self-examination, four albums, and several lineup changes, including the departure of Karl Wallinger (of World Party) and another member's suicide, the deeply spiritual Scott has revived the Waterboys brand, produced

Hot spot



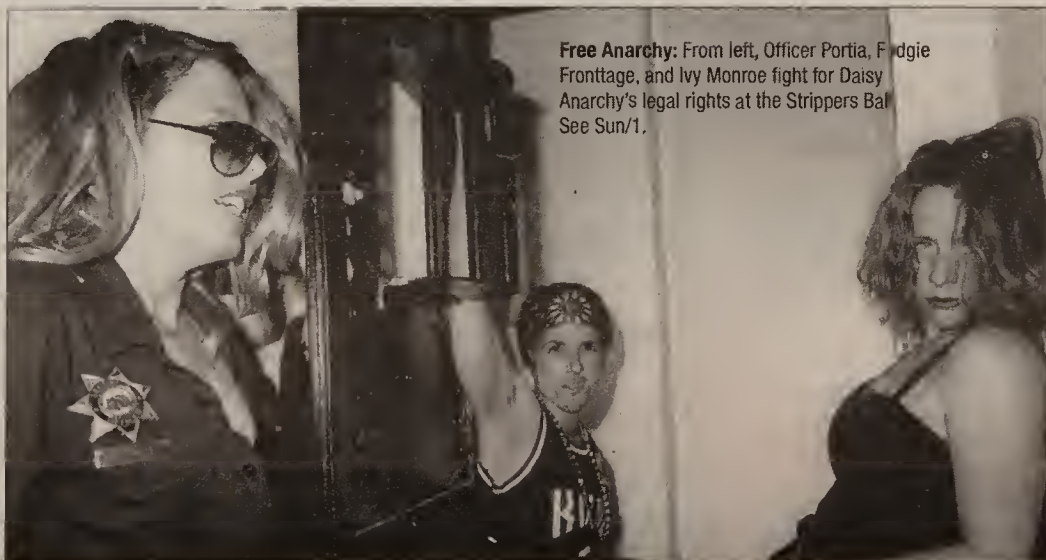
Care for some art with your activism? Actor and Medea Project director Rhodessa Jones appears at the Seventh Annual Radical Performance Fest.

a new gospel-imbued album, *A Rock in a Weary Land*, and embarked on a tour with a lineup that includes former Patti Smith Group drummer Jay Dee Daugherty. 8 p.m., Fillmore, 1805 Geary, S.F. \$25. (415) 346-6000. (Deborah Giattina)

April 4 Wednesday

Diamond in the rough Opening his aural jewel box, **Holcombe Waller** spills out an assortment of folk-pop works inlaid with elements of jazz, experimental, and classical forms. Tonight the San Francisco native celebrates the release of his debut album, *Extravagant Gesture*. Waller possesses all the makings of a classical impresario — years of formal training, a knack for improvisation, and an astounding four-octave voice — and his love of pop song craft and intense sense of whimsy have resulted in a sound all his own. Waller's musical gems are as natural and beautiful as they are complex and dramatic, and his performance with opener Mark Growden's Electric Piñata should make for an endearing show. 8 p.m., Great American Music Hall, 859 O'Farrell, S.F. \$10. (415) 885-0750. (Neff)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, date and time, venue name, street address (listing cross streets only is not sufficient), city, telephone number, readers can call for more information, telephone number for media, admission costs, and a brief description of the event. Send information to Listings, 520 Hampshire, S.F. 94110; fax to (415) 487-2506 or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing a SASE helps. We regret we cannot accept listings over the phone.



Free Anarchy: From left, Officer Portia, Fiddie Frontage, and Ivy Monroe fight for Daisy Anarchy's legal rights at the Strippers Ball See Sun/1.

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music
calendar rock, jazz, folk/world,
dance clubs & classical

music

Music listings are compiled by Mosi Reeves. Music interns are Ali Neff and Joe Salas. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 28

Rock/blues/hip-hop

Blue Reptiles Blue Lamp. 9:30pm.
Chazz Cats Johnny Foley's. 9pm.
Continental, **Young Corbett**, **Fort Erie Bottom of the Hill**. 9:30pm, \$6. See 8 Days a Week, page 63.
Wendy Dewitt Saloon. 9:30pm.
Funknauts, **Elin, Jr.** Paradise Lounge. 8:30pm.
Carl 'Sonny' Leyland, **Ring of Fire** Elbo Room. 10pm, \$8.
Open mic Ireland's 32. 9pm.
Propagandi, **Avail**, **J Church**, **Fabulous Disaster** Maritime Hall. 8pm, \$10.
Pure Ecstasy Top of the Mark. 8:30pm, \$8.
Rock 'n' Roll Adventure Kids, **Applicators**, **Zombie Four**, **Teenage Harlots** Kim's. 9:30pm, \$5.
Ruins, **Spezza Roto**, **Controlling Hand**, **Junk Sick Dawn** Covered Wagon Saloon. 9pm.
Sliders Casinopolitan Cafe, 121 Spear; 543-4001. 8pm.
Sonata Pi Mecca, 2029 Market; 621-7000. 8 and 9:30pm.
Booker T. Boom Boom Room. 9:15pm, \$15.

Bay Area

Beauties, **Pitch Black**, **Fitsners** Stork Club. 9pm, \$5.
Shelley Doty X-tet Fourth Street Tavern. 9:30pm.

Jazz/new music

Don Asher and Kent Cohea Moose's. 8pm.
Jacob Fred Jazz Odyssey Hotel Utah. 9pm.
Kevin Gibbs One Market Restaurant. 7pm.
Jerry Hahn Trio Eirico's. 7pm.
Vince Lateano Trio Jazz at Pearl's. 9pm.
Al Marshall Trio Argent Hotel, Jesters Lounge, 50 Third St; 974-6400. 8:30pm. Also Thurs/29, Sat/31.
Jason Myers Trio Houstons, 1800 Montgomery; 392-9280. 6pm. Also Thurs/29, Sun/1-Tues/3.
Al Pacheco Jazz Band Skip's Tavern. 7pm.
Tom Shaw Carta. 7pm.
Marcus Shelby Trio Butterfly. 10pm. With DJ Vinnie.
30 Fingers Simple Pleasures Cafe. 8pm.
Charles Unger Experience Les Joulins. 8pm. Also Fri/30.
We Three John's Grill, 63 Ellis; 986-0069. 6:30pm. Also Thurs/29-Tues/3.
Paula West Plush Room. 8pm, \$20. Also Thurs/29.

Bay Area

Ed Ivey Orchestra Cato's Ale House. 6pm.
Post Junk Trio Jupiter. 8pm.
Rhythm Section, **Judy Hall** 19 Broadway. 6:30pm.

Folk/world/country

Acoustic open mic Lost and Found Saloon. 9pm.
Adalberto Alvarez y su Son Slim's. 8pm, \$25.
Boca Do Rio Bruno's. 9 and 11pm.
Clumsy Lovers, **Froggy** Last Day Saloon. 9pm, \$3.
Rory MacNamara Plough and Stars. 7pm.
Drquesta Universal Pier 23. 10pm. Dance lesson at 8:30pm.

Bay Area

Fling Ding, **Kathy Kallick Band**, **Bluegrass Intentions** Ashkenaz. 8pm, \$10.
Tom Phillips, **David Grier**, and **Matt Finner** Freight and Salvage. 8pm, \$15.50-16.50.

Dance clubs

Audible Colors The Top. 7-10pm. Downtempo with Schnezzz, Damo, and Nicole and

critic's choice: music

Julieta Venegas Fri/30, Justice League

In an age of mass-produced musicians, original talents along the lines of rock en español diva Julieta Venegas represent a welcome return to a time when musicians were, well, actual musicians who composed their own melodies, wrote their own lyrics, honed their voices, and governed their own instrumentation. A remarkably talented composer with a rich, clear, captivating voice, Venegas adeptly commands the guitar, piano, keyboards, accordion, vibraphone, drum machine, and synthesizer. In her more serene moments Venegas's sound is akin to Suzanne Vega's; her style, both melancholy and passionate, expresses a refreshing purity of emotion coupled with perspective and grace. Her second album, *Bueninvento*, gives way to more eclectic musical arrangements fueled by rock en español heavyweights Café Tacuba, who collaborated on the album. Venegas is playing with Bay Area-bred Orixá and Los Mocosos at a show promoting a new compilation of contemporary rock en español bands from throughout the United States and Latin America,



called *Escena Alterlatina*, a free copy of which is included in the ticket price. For those new to that scene, this show offers a magnificent introduction to a multifaceted genre. Those already familiar with it need no convincing. 9 p.m., 628 Divisadero, S.F. \$20. (415) 289-2038. (Camille T. Taiara)

guests. 10pm-2am, \$5. House music with Tasho and guests M3 and Foxsee.
Barefoot Boogie Rhythm and Motion, 1133 Mission; 905-6413. 8:15-11:15pm, \$8.
Dance music.
Bondage A Go-Go Cat Club. 9pm-3am, \$7-10. With DJs Damion and Fernando, and a guest performance by the Rev. Steven Johnson Leyba.
Break An Sabin, 1176 Sutter; 929-1992. 9:30pm-2am. With David Michael, Charlotte the Baroness, and Hank the Guy with Records.
Breathe Oxygen Bar. 9pm. With DJ Jimez.
Broadway Studios 9pm. Salsa. Dance lesson at 7pm.
Bulletproof Soul Laszlo, 2526 Mission; 401-0810. 10pm-2am. With DJ Kevin.
Dark Sparkle Cafe du Nord. 10pm, \$3-5.
Discover Ruby Skye. 9pm-3am. House music with residents.
Dot Restaurant 1611 Post; 922-7788. 9pm-2am. House music with Jorge Terez and Louis.
Drag Butter. 8pm. With Frenchy Le Freak.
Elephunk Justice League. 9pm-2am, \$7. Hip-hop music with residents Jahyzer and Coop D'Ville and guests L-Roneous and Wisdom.
Gasoline Galia, 2565 Mission; 820-1411. 10pm, \$10. Trance, NRG, and house with Enemy, Uphonic, Alias, and others.
Gather Round Fuse, 493 Broadway; 788-2706. 10pm-2am. With Cinnamon Underpants and DJ Design.
Indulgence Starlight Room. 7pm. With DJ Bruce.
Jazz/Jungle Tongue and Groove. 9pm, \$5. With resident DJ Denizen and guest Trans-mission.
Kandyflip 330 Ritch. 9pm, \$5. Downtempo, breakbeat, and jungle with rotating residents.
Lithium Lounge 26 Mix. 10pm-2am, \$3. Live jazz and drum 'n' bass with Shan Kenner and guests.
Loofa Light, 839 Geary; 474-3216. 10pm-2am, \$3. With Barefoot and friends.
Nessun Dorma HiFi. 10:01pm. House music.
Poly's Playhouse Hush Hush Lounge. 9pm-2am, \$4. With DJ Polywog and the Tadpoles and guests.
Progress Liquid. 10pm-2am, \$3. Morgan and Kemical Kidd and residents spin techno and trance.
Qool 111 Minna St. 5-9pm, \$5. Pan-tech-no lounge with DJs Spesh, Gil, Hyper D and guests.
Recline AsiaSF. 7pm, \$5. With Pause, Jamo, and Wisdom.

Red Wine Social Dalva, 3121 16th St; 332-5800 ext. 211. 10pm-2am. With Toph One.
Retro Kat Glas Kat. 9pm-2am. Go-go dancing with the Men of Exotica and Go-Go Tribe, and funk, disco, and house music.
Ride the Pony Pow! A Cocktail Lounge. 9pm-2am. With Chulada and weekly guests.
Séance Backflip. 9pm-2am, \$5. With rotating residents.
Situation Glas Kat. 6-9pm. 80s music with DJ Dan.
Subconscious Rawhide. 10pm-2am, \$5. With residents and guests Sean Murray, Fabuliz, and Josh.
Sweet Spot 238 Columbus; 434-1308. 9pm-2am. Hip-hop, R&B, and reggae with Joe Quixx, Fuze, and Kevvy Kev.
Wednesday Sessions Galaxy, 1840 Haight; 387-2996. 9pm-2am, \$5. Groovetech showcase with Aljay, Nathan, Alvin, and guests.

Bay Area

Ascension Blake's. 9:30pm, \$5. House and trance with DJs D, Joey Mazzola, and Alex Van Dune and guests.
Club Fusetti 10pm. Salsa and merengue. Salsa lessons at 8pm.
Soulvation Ruby Room. 10pm-2am. With DJ Kitty.
Venue Bluesville. 9:30pm-2am. Soul music with DJs Lash and Juice.

Classical

Midsummer Mozart Festival Quartet St. Patrick's Church, 756 Mission; 777-3211.
Noon The Quartet performs Mozart's *Haydn Quartet in G major*, K. 387.
Quartetto d'Archi di Venezia Cathedral of St. Mary of the Assumption, 1111 Gough; 788-7142 ext 18. 7:30pm, \$10-15. The quartet gives a concert of works by Italian composers such as L. Boccherini and G.F. Malipiero.
San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$15-80. Guest conductor Herbert Blomstedt conducts the symphony through works by Haydn, Mozart, and Schubert. Andrés Schiff is the guest pianist. Through Sat/31.

Bay Area

Ron McKean First Presbyterian Church, 2619 Broadway, Oakl; (510) 444-3555. 12:15pm, free. The organist performs various improvisations, as well as his own work.

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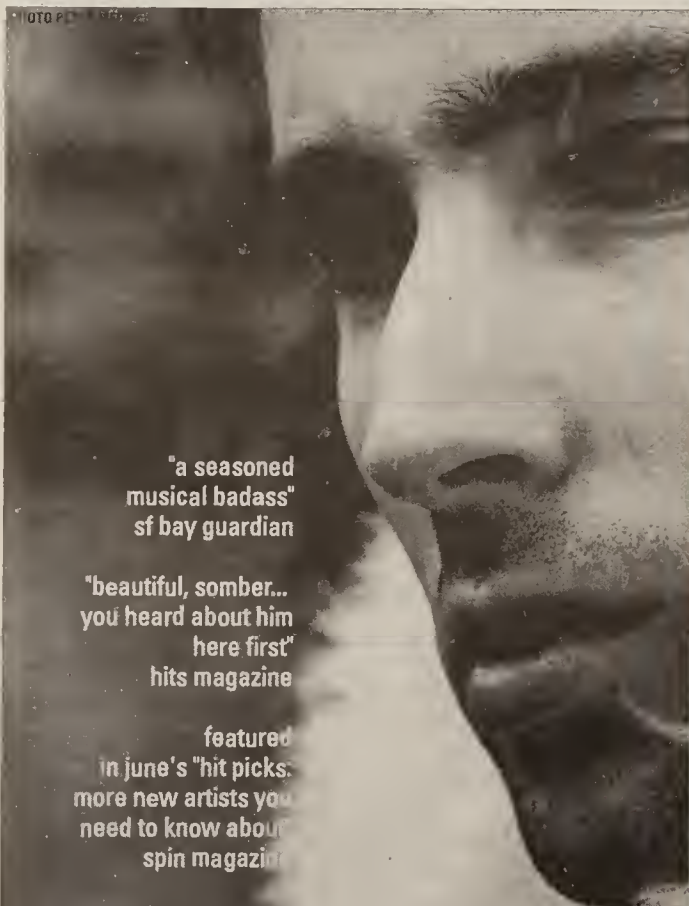
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music club guide calendar venue directory



Acoustic giant: Peppino D'Agostino performs at Noe Valley Ministry Sat/31.

Amnesia 853 Valencia; (415) 970-8336.
Amoeba Music 1855 Haight; (415) 831-1200.
Annie's Cocktail Lounge 15 Boardman Place;
(415) 703-0865.
AsiaSF 201 Ninth St; (415) 255-8889.
Atlas Cafe 3049 20th St; (415) 648-1047.
Backflip 601 Eddy; (415) 771-FLIP.
Baobab 3388 19th St; (415) 643-3558.
Bas 383 Bay; (415) 441-3885.
Beach Chalet 1000 Great Highway; (415) 386-8439.
Beauty Bar 2299 Mission; (415) 285-0323.
Big Heart City 836 Mission; (415) 777-0666.
Bimbo's 365 Club 1025 Columbus; (415) 474-0365.
Biscuits and Blues 401 Mason; (415) 292-2583.
Bistro E Europe 4901 Mission; (415) 469-5637.
Black Cat 501 Broadway; (415) 981-2233.
Blind Tiger 787 Broadway; (415) 788-4020.
Blue Lamp 561 Geary; (415) 885-1464.
Boom Boom Room 1601 Fillmore; (415) 673-8000.
Boomerang 1840 Haight; (415) 387-2996.
Bottom of the Hill 1233 17th St; (415) 621-4455.
Brainwash 1122 Folsom; (415) 255-4866.
Broadway Studios 435 Broadway; (415) 291-0933.
Bruno's 2389 Mission; (415) 648-7701.
Bubble Lounge 714 Montgomery; (415) 434-4204.
Butter 354 11th St; (415) 863-5964.
Butterfly 1710 Mission; (415) 864-5575.
The Cafe 2367 Market; (415) 861-3846.
Café Claude 7 Claude; (415) 392-3505.
Cafe Cocomo 650 Indiana; (415) 824-6910.
Cafe du Nord 2170 Market; (415) 861-5016.
Cafe International 508 Haight; (415) 552-7390.
Cafe Niebaum-Coppola 916 Kearny; (415) 291-1700.
Carta 1760 Market; (415) 863-3516.
Cat Club 1190 Folsom; (415) 431-3332.
Cellar 685 Sutter; (415) 441-5678.
Circadia 2727 Mariposa; (415) 552-2649.
City Nights 715 Harrison; (415) 546-7938.
Club Deluxe 1509-11 Haight; (415) 552-6949.
Club NV 525 Howard; (415) 339-8686.
Club Six 60 Sixth St; (415) 863-1221.
Club Townsend 177 Townsend; (415) 974-1156.
Covered Wagon Saloon 917 Folsom; (415) 974-1585.
Cypress Club 500 Jackson; (415) 296-8555.
Deuces 2319 Taraval; (415) 566-9122.
Eastside West 3154 Fillmore; (415) 885-4000.
Edinburgh Castle 950 Geary; (415) 885-4074.
85D Cigar Bar 850 Montgomery; (415) 291-0850.
Elbo Room 647 Valencia; (415) 552-7788.
11:11 Lounge 1330 Polk; (415) 885-2652.
Endup 401 Sixth St; (415) 357-0827.
Enrico's 504 Broadway; (415) 982-6223.
Fillmore 1805 Geary; (415) 346-6000.
Gin Joint 312 Harnet; (415) 934-1655.
Glas Kat 520 Fourth St; (415) 495-6626.
Great American Music Hall 859 O'Farrell;
(415) 885-0750.
Hi-Ball Lounge 473 Broadway; (415) 397-9464.
HiFi 2125 Lombard; (415) 345-TONE.
Holy Cow 1531 Folsom; (415) 621-6087.
Hotel Utah 500 Fourth St; (415) 546-6300.

House of Shields 39 New Montgomery; (415) 392-7732.
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Iron Horse 19 Maiden Lane; (415) 789-7899.
Java on Ocean 1700 Ocean; (415) 587-3126.
Jazz at Pearl's 256 Columbus; (415) 291-8255.
Jelly's 295 China Basin Way; (415) 495-3099.
Johnny Foley's 243 O'Farrell; (415) 954-0777.
Les Joulins 44 Ellis; (415) 397-5397.
Jusbe League 628 Divisadero; (415) 289-2038.
Kate D'Briens 579 Howard; (415) 882-7240.
Kimo's 1351 Polk; (415) 885-4535.
King Street Garage 174 King; (415) 665-6715.
Last Day Saloon 406 Clement; (415) 387-6343.
Lexington Club 3464 19th St; (415) 863-2052.
Liquid 2925 16th St; (415) 289-6833.
Lost and Found Saloon 1353 Grant; (415) 675-5996.
Lou's Pier 47 300 Jefferson; (415) 771-0377.
Luggage Store Gallery 1007 Market, Second fl; (415) 255-5971.
Mad Dog in the Fog 530 Haight; (415) 626-7279.
Make-Dut Room 3225 22nd St; (415) 647-2888.
Mario's Bohemian 2209 Polk; (415) 776-8226.
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Mexican Bus Bus leaves from Chevy's at Fourth Street at Howard; (415) 546-3747.
Moose's 1652 Stockton; (415) 989-7800.
Movida Lounge 200 Fillmore; (415) 934-8637.
Nickie's BBQ 460 Haight; (415) 621-6508.
Noe Valley Ministry 1021 Sanchez; (415) 454-5238.
O'Farrell Street Bar 800 Larkin; (415) 567-9326.
Old First Church 1751 Sacramento; (415) 474-1608.
111 Minna St. 111 Minna; (415) 974-1719.
One Market Restaurant 1 Market; (415) 777-5577.
Oxygen Bar 795 Valencia; (415) 255-2102.
Paradise Lounge 308 11th St; (415) 861-6906.
Peña del Sur 2870 22nd St; (415) 550-1101.
Pia's 1686 Market; (415) 864-3700.
Pier 23 Pier 23; (415) 362-5125.
Plough and Stars 116 Clement; (415) 751-1122.
Plush Room 940 Sutter; (415) 885-2800.
Polly Esther's 181 Eddy; (415) 885-1977.
Pow! A Cocktail Lounge 101 Sixth St; (415) 278-0940.
The Ramp 855 China Basin; (415) 621-2378.
Rasselas 2801 California; (415) 567-5010.
Rawhide 280 Seventh St; (415) 820-1621.
Red Devil Lounge 1695 Polk; (415) 921-6995.
Redwood Room Clift Hotel, 495 Geary; (415) 775-4700.
El Rio 3158 Mission; (415) 282-3325.
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Saloon 1232 Grant; (415) 989-7666.
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Simple Pleasures Cafe 3434 Balboa; (415) 387-4022.
Skip's Tavern 453 Cortland; (415) 282-3456.
Slim's 333 11th St; (415) 522-0333.
Sno-Drift 1830 Third St; (415) 431-4766.
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Starlight Room Drake Hotel, 450 Powell; (415) 395-8595.
Stars 555 Golden Gate; (415) 861-7827.
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The Stud 399 Ninth St; (415) 252-7883.
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Tango Tango 1550 California; (415) 775-0442.
Tempest 431 Natoma; (415) 495-1863.
Ten 15 Folsom 1015 Folsom; (415) 385-1015.
33D Ritch 330 Ritch; (415) 541-9574.
Tongue and Groove 2513 Van Ness; (415) 928-0404.
The Top 424 Haight; (415) 864-7386.
Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.
Trapdoor 3251 Scott; (415) 776-1928.
26 Mix 3024 Mission; (415) 248-1319.
Up & Down Club 1151 Folsom; (415) 626-2388.
Velvet Lounge 443 Broadway; (415) 788-0228.
Venue 9 252 Ninth St; (415) 626-2169.
Voodoo Lounge 2937 Mission; (415) 285-3369.
Warfield 982 Market; (415) 775-7722.

Bay Area

Ashtenaz 1317 San Pablo, Berk; (510) 525-5054.
Baltic 135 Park Place, Point Richmond; (510) 235-2532.
Bison Brewing Company 2598 Telegraph, Berk; (510) 841-7734.
Blake's 2367 Telegraph, Berk; (510) 848-0886.
Bluesville 131 Broadway, Oakl; (510) 893-6215.
Caribee Dance Center 1408 Webster, Oakl; (510) 835-4006.
Cato's Ale House 3891 Piedmont, Oakl; (510) 655-3349.
Club Fusetti 815 West Francisco, San Rafael; (415) 459-6079.
Eli's Mile High Club 3629 MLK Jr Way, Oakl; (510) 655-6661.
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.
Freight and Salvage 1111 Addison, Berk; (510) 548-1761.
H's Lordships 199 Seawall, Berk; (510) 843-2733.
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.
Ivy Room Solano at San Pablo, Albany; (510) 524-9299.
Jimmie's VIP Jazz Room 1731 San Pablo, Oakl; (510) 268-8444.
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.
New George's 842 Fourth St, San Rafael; (415) 457-1515.
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
Panache 639 E. Blithedale, Mill Valley; (415) 388-3493.
Paramount Theatre 2025 Broadway, Oakl; (510) 465-6400.
Pasand Lounge 2286 Shattuck, Berk; (510) 549-2559.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Peri's 29 Broadway, Fairfax; (415) 459-9910.
Port Lite 229 Brush, Oakl; (510) 451-0600.
Ruby Room 132 14th St, Oakl; (510) 444-7224.
Sanchez Concert Hall 1220 Linda Mar, Pacifica; (415) 355-1882.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.
Stork Club 2330 Telegraph, Oakl; (510) 444-6174.
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.
Tavern Grill 1448 Burlingame, Burlingame; (415) 344-5692.
Terrace Lounge Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.
Veterans Memorial Building 200 Grand, Oakl; (510) 238-3284.
Voulez Vous 2930 College, Berk; (510) 548-4708.
White Horse 6551 Telegraph, Oakl; (510) 652-3820.
Yoshi's 510 Embarcadero West, Jack London Square, Oakl; (510) 238-9200. ❖

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10
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AVAIL

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SAT 3/31
\$25
7PM DOOR

XZIBIT

THA ALKAHOLIKS
CRIME SCENE
RHYTHM'N GREEN • MIC T

SUN 4/7
\$15/18
8PM DOOR

EEK-A-MOUSE

THE CONGOS • CARRIBEAN RYTHMS

MON 4/8
\$13
7PM DOOR

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DROPKICK MURPHY'S
SWINGIN' UTTERS

LARS FREDERIKSEN & THE BASTARDS
REACH THE SKY

SUN 4/14
\$25/27

DISTURBED

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SPINE SHANK • NOTHINGFACE

SUN 4/19
\$18/20
7PM DOOR

SOULFLY

WILL HAVEN • INSOLENCIE • ILL NINO

FRI. 4/20

CANNABIS
ACTION NETWORK

SAT 4/21
\$20/22

LUCIANO

ROCKET-T • REGGAE ANGELS

FRI 4/27
\$20/22

THE ORB

SAT 4/28
\$18/20

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FIVE DEGREES OF SOUL

Two Sets: 11pm & 12:30 • \$6 cover • Doors open 10pm

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for guest list info, e-mail Marek: club238columbus@yahoo.com

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DAN BERN
SATURDAY MARCH 31
doors 8 show 9

jonatha brooke
and **john eddie**
april 1
doors 7pm | show 8pm

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\$22.50 MAIN FLOOR & BALCONY

SATURDAY, APRIL 7 DOORS 7/SHOW 8
Bela Fleck and The Flecktones
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TUESDAY, APRIL 10 DOORS 6:30/SHOW 8
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WEDNESDAY, APRIL 11 DOORS 6:30/SHOW 8

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\$6 8:30PM
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DANCE TO THE FUNKY MONKEY.
2 SETS!

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(MEMBERS OF A SUBTLE PLAGUE)
TED KURT DEWHURST
(FROM VEGAS)

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(RECORD RELEASE PARTY)
w/ **THE VESPERTINES**
(FROM PORTLAND)

MONDAY 4/9
\$6 8:30PM
JESSIE DeNATALE
LODI

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photo Sheri Giblin

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monkey
stef
+guests
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no cover

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SATURDAY, APRIL 21
DOORS 7/SHOW 8
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From page 64

thursday 29

Rock/blues/hip-hop

Brenda Boykin and Home Cookin' Boom Boom Room. 9:15pm, \$4.
Brass Monkey Blue Lamp. 9:30pm.
Every Idle Word, Actual Jakshun, Televasquez Kim's. 9:30pm, \$5.
Giant Value, Candy from Strangers, My Familiar Hotel Utah. 8:30pm.
Albert 'King' Giles Skip's Tavern. 7pm.
Glitter Mini Nine, Kirby Grips, Hansi, Clap Band Paradise Lounge. 8:30pm. With Kat Parsons, Grab Ass, and guests in the upstairs lounge.
Ledisi Cafe du Nord. 10pm, \$7. With DJ TJ.
Cathy Lemons Saloon. 9:30pm.
Little Jonny and guest Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.
Mackhand, Phil Crumar Eagle Tavern, 398 12th St; 626-0880. 9pm.
Ocean Blue, Orange Peels Slim's. 9pm, \$14.
Pure Ecstasy Glas Kat. 8pm.
Kevin Roche and the Highgates Johnny Foley's. 9pm.
'Stinky's Peepshow' Covered Wagon Saloon. 9:30pm, \$6. With U.S. Bombs, Reducers S.F., and Razorbabes. CD-release party for U.S. Bombs.
Tainted Love Tongue and Groove. 10pm, \$10.
Three Day Stubble, Toychestra, Mono Pause Bottom of the Hill. 9:30pm, \$6.
Wildfire, Rachel Tree, Green, Melissa Crabtree Last Day Saloon. 9pm, \$10.
CD-release party for Wildfire.

Bay Area

Big Sandy and his Fly-Rite Boys Starry Plough. 9:15pm, \$10.
Impeller, Duct Tape Balladeers, Scarce Stork Club. 9pm, \$5.
Country Pete McGill and his Cottonfield Blues Band 10739 MacArthur, Oakl; (510) 553-9892. 9pm.
Johannas Miller Project Fourth Street Tavern. 9:30pm.
Ring of Fire, Jimmy Craven 19 Broadway. 6:30pm.

Jazz/new music

Red Archibald and the Internationals Top of the Mark. 8:30pm, \$8.
Waldo Carter and Mike Lipskin Moose's. 8pm.
Dick Fregutia and Vince Gomez Cobalt Tavern. 7pm.
Jerry Hahn Trio Jazz at Pearl's. 9pm.
Jack Hicks Carta. 7pm.
Shan Kenner Enrico's. 7pm.
Phillip Gelb-Jon Raskin-Philip Greenleaf Trio, Shoko Hikage and Tokyo Nammy Luggage Store Gallery. 8pm, \$6-10.
Ed Kelly and the Jazz Knights Pier 23. 10pm.
New York Trio Butterfly. 10pm. With DJ So-MuchSoul.
Larry O'Leno Piano Bar, 1092 Post; 771-2022. 8:30pm. Also Fri/30-Sat/31.
Billy Philadelphia One Market Restaurant. 7pm. Also Fri/30-Sat/31.
Sam Rivers Bruno's. 9 and 11pm, \$15.
Through Sat/31. See 8 Days a Week, page 63.
Starlight Orchestra Starlight Room. 8pm. Also Fri/30-Sat/31.
Ronald Wilson Quintet Les Joulins. 8pm. Also Sat/31.

Bay Area

Jonathan Butler Yoshi's. 8 and 10pm, \$24.
Through Sun/1.

Folk/world/country

Acoustic open mic Sacred Grounds Cafe, 2095 Hayes; 387-3859. 7:30pm. With Todd Tholke and guests.
Bluegrass jam session Atlas Cafe. 8pm.
Jesus Diaz y su QBA Elbo Room. 10pm, \$6.
Tipsy House Plough and Stars. 7pm.
Vanessa Verlee Canvas, 1200 Ninth St; 504-0060. 8pm.

Bay Area

Keni 'El Lebrjano' Albatross, 1822 San Pablo, Berk; (510) THE-BIRD. 9pm.
Tom Paxton Freight and Salvage. 8pm, \$17.50-18.50.

Dance clubs

Arabian Nights El Rio. 9pm. With Debka and Ilyas.
Blend Velvet Lounge. 10pm-2am. World music with Papa Joe, Corazon, Papi Chocolate and Jahyzer and guests.
Burnin' Galaxy, 1840 Haight; 387-2996. 9pm-2am. Deep house with Seven and Corazon and guests Stuart and Mad Marj.
Circuit Breaker Fuse, 493 Broadway; 788-2706. 9pm-1:30am. With Centipede, Joe Rice, and Oze.
Dot Restaurant 1611 Post; 922-7788. 9:30pm-2am. House and hip-hop.
Downlowd Maritime Hall Lounge, 375 First; (650) 568-1338. 9pm-2am, \$10. True Intent Recordings showcase.
Dubphonik Justice League. 9pm, \$20. With DJ Craze, MC Jamalski, Zeph, Raw B, and others.
Earthbound Galaxy, 1840 Haight; 387-2996. 6-9pm. Seven, Blue, Smooove, and Chipwich and guests spin downtempo.
Elementary Movida Lounge. 9pm. With DJ Sloppy J spinning funk and soul.
Faith City Nights. 9:30pm, \$12. With residents Blackstone, Ruben Mancias, Jay-R, and Twist.
Foxy Lady Lounge Pow! A Cocktail Lounge. 9pm, \$3. With Neil N. Kizmiar.
Free Liquid. 10pm-2am. With DJ Dimitri and guests.
Fudge Sacrifice. 10pm-2am, \$3. IB spins hip-hop.
Full Circle Club 238, 238 Columbus; 339-7899. 9pm-6am. With residents Norm Stradley and Ben Doren.
Gravity Backflip. 10pm, \$5. DJs Reda and Ahmir.
Ignite Amnesia. 8pm-2am, \$3-5. Chika and Dov and guest Lorin spin breaks.
Instrumental Sound Factory. 10pm-2am, \$5-10. Breaks, dancehall, soul and old school with residents Mr. E and Qwest.
It's On An Sabin, 1176 Sutter; 929-1992. 8pm-2am. With residents Jon Brown, Swope, and Kelvin K.
Kit Kat End Up. 10pm, \$12. With Jonene.
Levitation Oxygen Bar. 9pm. Psychedelic and goa trance with the Resonance Image Program.
Meow Glas Kat. 10pm-2am, \$10. Urban grooves, hip-hop and R&B with Switch.
Mi Amor Galia, 2565 Mission; 289-2030 ext 4. 9:30pm-2am. Hip-hop, dancehall, R&B, and salsa with I-Cue, D-Sharp, and B-Trax.
1984 Cat Club. 9pm. 80s music.
Popscore 330 Ritch. 10pm-2am, \$5. Britpop with Aaron Axelsen and Jeremy.
Pub Club Fiddler's Green, 1333 Columbus; 339-8784. 9pm-2am, \$5. With residents Johnny O'Blivion and Scott Schaefer and guest Pablo.
Red Bull Happy Hour Butter. 6-9pm. With Frenchy Le Freak.
Reform Skool The Stud. 10pm-4am. House music with Spun, Big Red, Poppa, Monkey-boy and guests.
Shelter 111 Minna St. 9pm, \$5. House music with residents Masao and Drop Roller and guests Jeno and Tony.
Soulness Hush Hush Lounge. 9:30pm-2am, \$3. DJ Goldmyne and English Steve spin vintage soul and R&B.
Sure Shot The Top. 10pm-2am, \$5. Garage, house, and breaks with residents Travis, Ben Cook, and Chris Orr.
Synth Blind Tiger. 9pm. DJs John Howard and Brian spin electronic music. Live performance by Lusine Icl.
Tunnel Top 601 Bush; 982-2307. 10pm-2am. Toph One and Eigel spin jazz breaks and funk.
26 Mix 9pm-2am, \$5. Laron spins house.
Volume Bohemia, 1624 California; 9pm-2am, \$5. With Ben Davis.
What Da Funk Nickie's BBQ. 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.

Bay Area

Beatdown Jupiter. 8pm. Outdoor DJ dance party.
Dedicated Followers of Fashion Ruby Room. 10pm-2am. Pop music.
Grateful Dead DJ Nite Ashkenaz. 10pm-2am, \$5. With Digital Dave.
Hatcha Bison Brewing Company. 9:30pm-2am. Dance music with Raphael and Ken Q.
Reggae Lounge On Broadway, 334 Broadway.

Continued on page 70

PIER 23 CAFE

Wednesday, March 28
Salsa Dance Class
W/Ron 8:30pm
Orquesta Universal
10PM

Thursday, March 29
Ed Kelly & The Jazz Nights
W/ Robert Stewart,
Babatunde
10PM

Friday, March 30
Blue Room Boys
10PM

Saturday, March 31
Native Elements
Reggae
10PM

Sunday, April 1
Rhythm City
5-9PM

Monday, April 2
Whoaa!
9:30PM - 12:30PM

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TUESDAY, APRIL 3RD-6PM

GUIDED BY VOICES

SATURDAY, APRIL 7TH - 2PM

JIM CAMPILONGO

FRIDAY, APRIL 13TH - 6PM

ORIXA - CANCELLED

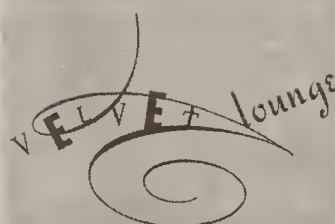
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Thursday 3/29

BLEND

Featuring Dj's:

Papi Chocolate,
Papa Joe and
Corazon

+ Guests playing Reggae,
Salsa, Brazilian, Merengue
Hosted by: Amalia
Doors 10PM

Friday 3/30
TAINTED LOVE
EVERY FRIDAY

(after the band):
DJ Manny Perez

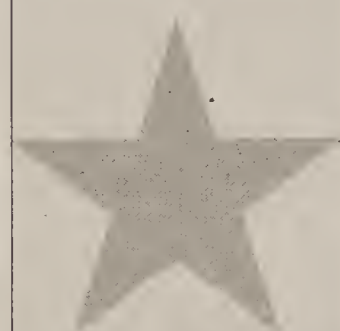
Saturday 3/31
EVERY SATURDAY:
DJ Bumper
DJ Smooth E
DJ Sam Isaak
spinning 70s, 80s,
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Dmitri Matheny

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Jonathan Butler
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4/6 Friday
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Buck 65 & Giga
Release Party
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4/7 Saturday
Prince SF Presents
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Speedzoo
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THUR 3/29 9pm
Every Idle Word,
Actual Jackshun,
Teleasquez

FRI 3/30 9pm
Leper Sex Killer On the Loose
Mutilated Mannequins
Floating Corpses

SAT 3/31 9pm
The Requiem
Dielectric Mirror
w/ Dje Noferatu, Danle, Retromech

SUN 4/1 6pm
BLACK CHURCH -
Vicious Rumors,
Total Eclipse
Nappylime Junction

TUE 4/3 9pm
Planets West
Smiler, Lessick

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music

calendar

rock, jazz, folk/world,
dance clubs & classical

critic's choice: music

Benefit for the West Memphis Three

Pound S.F., Sat/31

If you believe in the unconstitutionality of capital punishment or have ever owned a book by Anne Rice, please attend this benefit concert for the "West Memphis Three," the young men found guilty of brutally murdering three young boys in West Memphis, Ark., in 1993. As documented in the film *Paradise Lost*, Jessie Misskelley and Jason Baldwin received life sentences, and Damien Echols got the death penalty without one shred of physical evidence having been found to prove that they had committed the heinous crimes. Instead, evidence for the convictions included their alleged interest in the pagan religion Wicca, ownership of Metallica T-shirts, and a coerced confession by a suspect with an I.Q. of 72. The case is a frightfully common example of the gross number of capital-punishment sentences based on weak evidence, a poor defense, the

suppression of evidence by the police, and general judicial incompetence. Led by Supersuckers member Eddie Spaghetti, hosted by Jello Biafra, and organized by a network of local bands, including the Crossroads, Zen Guerrilla, Three Years Down, and Hotbox, the all-day show will begin with a screening of *Revelations: Paradise Lost Revisited*, the follow-up to the 1996 documentary.

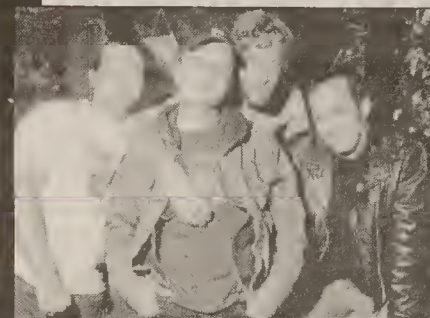


PHOTO OF (FROM LEFT) DAVE E.C., JASON PHILLIPS, MATTHEW SETH KILBOURN, AND JOE SELBY BY SAM BORTNICK

For more information on the West Memphis Three, visit www.wm3.org. 3:30 p.m., 100 Cargo, S.F. \$12. (415) 826-5009. (Deborah Giattina)

cafe UNORD

3/28 Darker Side of the 70s & 80s
DARK SPARKLE
9PM

3/29 "Angst ridden funk Rock"
AUSTIN WILLACY
with DJ IJ
10PM

3/30 Vintage Jazz and Blues
LAVAY SMITH AND HER
RED HOT SKILLET LICKERS
Plus Ben Bonham
10PM

3/31 Pop
EL DESTROYO
COWBOY NATION
10PM

4/1 April Fool's Freak Out
Early Show
ANYTHING THAT MOVES
Benefit for the Magazine for the Uncompromising Bisexual
Many Special guests & DJ Mermaid spins
Late Show
Dark Sparkle Presents "All Fools Line Up"
AARON MONTAIGNE,
THE CHANDELIERS, SHIVERS,
18 FRAMES PER SECOND

4/2 Songwriters Showcase
Eric Shea & Molly Tuttle's
MONDAY NIGHT HOOT
9PM

4/3 Live Pulsating Micro Symphonies
KOOKEN & HOOMEN
W/ Adam Pheis of Realistic and Jonah
10PM
COMING UP:
4/4 Abbey Travis, Persephonee's Bees, Fonda
4/7 Rube Wadell, Ray's Vast Basement

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ASCENSION
Joey Mazzola-Johnny Bravo
Thurs. 3/29 House -MCs

SPACE MONKEY
House

Friday 3/30
Dank Man
Shank

Saturday 3/31
D'AMPHIBIANS
A Sleeping Bee

Sunday 4/1
El Destroyo

Monday 4/2
Monday Allstar
Jam with
Steve Gannon & Mz Dee

Tuesday 4/3
Tuba

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every Thurs thru April the 80's come ALIVE with the high energy Tainted Love

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SATURDAY

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Free Concert every Tuesday!!!

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Tainted Love Th 5
Carlos Wahington & Giant People F/Sa 6/7
Los Mocosos F 14
Return of San Fiasco Sa 15

Thursday 29

From page 69

Jack London Sq, Oakl; (510) 663-8189 9pm-2am, \$6. With Peja Peja, Polo Mo'xquuz, and Ashanti Hi Fi.
Soundboutique Ivy Room. 10pm. With residents Jacob and Sean.
Space Monkey Blake's. 9:30pm, \$5. With DJs Add One, Big Willie, and Paul Guido and MC UC Buu spinning dance music.

Classical

Jupiter Trio UCSF, Cole Hall Auditorium, 513 Parnassus; 476-2675. Noon. The trio performs Beethoven's Piano Trio, Op. 1, No. 1.
San Francisco Conservatory of Music students San Francisco Conservatory of Music, Hellman Hall, 1201 Ortega; 759-3475. 8pm. The students give a recital of chamber music for strings and piano.
San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$15-\$80. Through Sat/31. See Wed/28.

friday 30

Rock/blues/hip-hop

Richie Begin Trio Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.
Billy Blue and the Goat Hill Gunslingers Skip's Tavern. 9pm. Through Sat/31.
Les Claypool, Will Bernard, Mike Clark, Robert Walter, Cochernea Gastelum, Boots, Jerry Hannan Slim's. 9pm, \$25. Benefit for California AIDS Ride.
Marshall Colman Borders Books, 400 Post; 399-1633. 7:30pm.
Court and Spark, Willard Grant Conspiracy Noe Valley Ministry. 8pm, \$10.
Five Degrees of Soul Elbo Room. 10pm, \$6.
Funkadesi, DJ Cheb I Sabbah Cafe Cocomo. 9pm, \$15. Benefit for earthquake relief efforts in Gujarat, India.
Guster, Great Big Sea Fillmore. 9pm, \$20.
Hot Water Music, Leatherface, Small Brown Bike, Blue Line Medic Bottom of the Hill. 9pm, \$8-\$10. Through Sat/31. See 8 Days a Week, page 63.

Hucklebucks Blue Lamp. 9:30pm.
Key Lime Pie Johnny Foley's. 9pm.
Larry Kirwan Cellar at Johnny Foley's, 243 O'Farrell; 954-0777. 8pm, \$14.
Leper Sex Killer on the Loose, Mutilated Mannequins, Floating Corpses Kimo's. 9:30pm, \$5.
Ira Marlowe, Jenifer McKittrick, Ian Brennan Hotel Utah. 9pm. CD-release party for Ira Marlowe.
McAllisters Paradise Lounge. 6pm.
Johnny Nitro Saloon. 9:30pm.
Peanut and the Apocalypse, Heavy Petting Zoo Tongue and Groove. 9pm.
Tony Perez and Second Hand Smoke Saloon. 4pm.
Lou Pride Boom Boom Room. 9:15pm, \$8.
16, Load Levellers, Cheeps Covered Wagon Saloon. 6pm, \$3.
Stratford Four, Jolly, Maxwell Horse Voodoo Lounge. 9pm, \$6.
Ticket to Ride Ireland's 32. 9pm.
Undercover S.K.A., Jethro Jeremiah Band Last Day Saloon. 9pm, \$7.
Xzibit, Liks, Crime Scene, Rythm 'n' Green, Mic-T Maritime Hall. 8pm, \$25.

Bay Area

Cat Fourth Street Tavern. 9:30pm.
Dank Man Shank Blake's. 9:30pm, \$5.
Deathbeat, Ahisma, Fuckgodintheface, Black, Creation is Crucifixion 924 Gilman. 8pm, \$5.
Jerry 'Mad' Hannan Band 19 Broadway. 9:30pm, \$5.
Paula Helene and Mark Barringer Band Baltic. 9pm.
Craig Horton Eli's Mile High Club. 8pm.
Lemon Lights, Serfs, Rev Stork Club. 9:30pm, \$5.
Carl 'Sonny' Leyland Ivy Room. 10pm, \$5.
Mad at Sam, Fracas, Youth Gone Wild, Locals Kick's II, 581 5th St, Oakl; (510) 839-3006. 8pm, \$3.
Eric McFadden Experience, Vagabond Lovers Starry Plough. 9:45pm, \$8.
My Sunny Disposition, Merrick Port Lite. 9pm, \$5.
Denice Williams Kimball's East. 8 and 10pm, \$28. Through Sat/31.

Continued on page 72

Paradise Lounge

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 THUR APRIL 5- WYTBREATH, TECHNOCRACY,
 UNJUST, DWB, LEASURE, GAMMERA
 ABOVE: PINK PONY
 FRI APRIL 6- GLAMOUR PUSSIES,
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Friday 30
From page 70

Jazz/new music

Allegria Jazz at Pearl's, 9pm. Through Sat/31.
Black Market Jazz Orchestra Top of the Mark, 9pm, \$10. Also Sat/31.
Blue Room Boys Pier 23, 10pm.

Phillip Crawford and Steve Fowler Carta, 9pm.
Fazz Café Claude, 7:30pm.
Chris Huson Moose's, 8pm.
Gregory James 26 Mix, 8pm.
Hydeus Kiatta Circadia, 8pm, \$3.
Holly Penfield Piaf's, 9:30pm, \$5-10.
Sam Rivers Bruno's, 9 and 11pm, \$15.
Through Sat/31. See 8 Days a Week, page 63.
Ricardo Scalas Argent Hotel, Jesters Lounge,

50 Third St, 974-6400, 8:30pm.
Mal Sharpe and Big Money in Jazz Enrico's, 8:30pm.
Eric Shifrin Trio Cobalt Tavern, 7pm.
Lavay Smith and her Red Hot Skillet Lickers, Ben Bonham Café du Nord, 7:30pm, \$7.
Paula West Plush Room, 8pm, \$20-25.

Bay Area

Jonathan Butler Yoshi's, 8 and 10pm, \$28.
Through Sun/1.

Corner Pocket Jupiter's, 8pm.
Johnny Nocturne Band Ashkenaz, 9:30pm, \$11.
With Kim Nalley.

Folk/world/country

Marisa Handler Canvas, 1200 Ninth St, 504-0060, 8pm.
Josh Jones Quartet Butterfly, 11pm. With Tom Thump.

Matt Lax and Nearly Beloved, Sonya Hunter Trio Voodoo Lounge, 9pm, \$5.
Paddy's Dream Plough and Stars, 7pm.
Sonando 850 Cigar Bar, 10pm.
Julieta Venegas, Los Moccosos, Drixia Justice League, 9pm, \$20. See Critic's Choice.

Bay Area

Pete Escovedo Kimball's Carnival, 522 Second St, Jack London Square, Oakland, (510) 444-6979, 9:30pm, \$25. Salsa lesson at 8pm.
Through Sun/31.
House Jacks Freight and Salvage, 8pm, \$15.50-16.50. CD-release party. Through Sat/31.

Dance clubs

Activate Light, 839 Geary, 474-3216, 5-10pm, \$4. Techno happy hour with Kylene, Chameleon, and Brian Cox.
Assimilate 2000 Cat Club, 9:30pm-3am. With DJs Damon and Viper.
Backflip 10pm-2am, \$5. House music with Consuelo and Tom Thump.
Candy Sacrifice, 10pm-2am, \$5. Hip-hop, rock and new wave with Spin and Grand T.
Club NV 9:30pm. House and salsa with Greg Lopez, Von, and Tony O.
Club Nzinga El Rio, 9pm, \$7. World beat with Jose Ruiz.
Cymbiosis Movida Lounge, 7pm. Hip-hop, Latin and funk with Mike Styles.
Deluxe Space 550, 10pm-6am. House music with Bad Boy Bill, Inland Nights, and several others.
Fag Fridays End Up, 10pm-5:30am, \$8. With residents Rolo and Ruben Mancias.
Far East Blind Tiger, 10pm-2am, \$5. House and 2-step with Paul Craven and guests.
Flux Capacitor King Street Garage, 10pm-3am, \$15. With Ellen Ferrato, Chameleon, Ethan Miller, and Kramer.
Future Fridays Maritime Hall Lounge, 375 First, 281-0866, 9pm-2am, \$10-15. House music.
Glitz Paradise Lounge, 8:30pm. With performances by Blue Period, Vegas de Milo, Fontanelles, and others.
Havana 330 Ritch, 10pm. Latin dance music with residents.
Life VSF, 278 11th St, 210-8633, 10pm-2am. Soul, R&B, club classics, and grooves.
Mandala Amoeba Music, 7pm.
Metronome Ballroom 9pm-midnight, \$6-14. Ballroom dance party. Dance lessons at 7:30pm.
Mission K.D. 26 Mix, 10:30pm. With John Howard and Kevin Consuelo.
Nickie's BBQ 9pm-2am. Wisdom spins funk and soul classics.
Nikita Ten 15 Folsom, 10pm, \$15. With Seb Fontaine and Yusef.
No Categories 111 Minna St. 10pm-2am, \$5-7. With residents and guest Alex Attias.
Pow! A Cocktail Lounge 6pm, \$3. Tribal house and Latin music with Be Smiley.
Sequence Glas Kat, 10pm-2am. With RTigger, Bruce, Switch and rotating residents.
Shake Galaxy, 1840 Haight, 387-2996, 10pm-2am. With residents and guest Mauricio.
Sol Elements Oxygen Bar, 9pm. With Sol Provider.
Square Ruby Skye, 9pm-3am. House music with Anita Lofton and Diggle.
Step An Sibin, 1176 Sutter, 929-1992, 10pm-2am, \$5. 2-step with John Paul, Enzyme, and Dom Some and guest Abstract.
Stir Friday 111 Minna St. 5:30-9pm, \$3. Dance music with Jason Fluid and Maneesh the Twister.
Sweet Blind Tiger, 10pm-2am, \$5. With Norman Stradley and Sherif.
True Skool Storyville, 9pm, \$5-10. Hip-hop with residents and guest Foreign Legion.
Wisdom 238 Columbus, 979-3031, 9:30pm, 9pm-6am, \$10. House, progressive, and hip-hop with Rick Lee and DJ Booker.

Bay Area

Club Fusetti 10pm. Brazilian music with guest Viva Brasil.
Ruby Room 10pm-2am. 70s and 80s glam rock and pop music.

Classical

San Francisco Symphony Davies Symphony Hall, 401 Van Ness, 864-6000, 8pm, \$15-80. Through Sat/31. See Wed/28.

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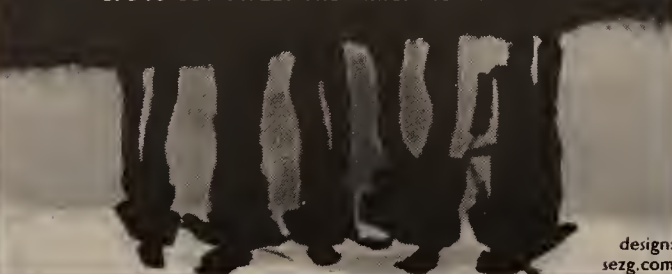


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music calendar

rock, jazz, folk/world,
dance clubs & classical

Saturday 31

From page 75

Lifted Soul HiFi. 9pm. Deep house with Dwight Johnson.
Love Space Balazo Gallery. 2811 Mission; 920-0896. 8pm-2am, \$5-10. With Jon, Ground Chuck, and Espia.
Metronome Ballroom 9pm-midnight, \$6-14. Swing and lindy hop dancing with DJ Spencer. Dance lesson at 7:30pm.
D'her Whirled End Up. 6am-4pm. With Nobel, Vince, Christine and Daniel.
Dushaya VSF. 278 11th St; (800) 581-2107. 9pm-2am, \$15.
Pow! A Cocktail Lounge 9pm, \$3. House music with Fadian and Sutate.
Prakruti Hush Hush Lounge. 10pm-2am, \$5. With Sep and Snowwhite.
Radiance Kelly's Mission Rock. 817 China Basin; 626-5355. 9pm-4am.
Release Ten 15 Folsom. 10pm-6am. With D-Fuse and Miguel Migs.
Remedy Big Heart City. 9pm-4am. House, soul and R&B with residents.
Requiem Kimo's. 9:30pm, \$5. With Nosferatu, Dante, Retromesh, and a performance by Dichroic Mirror.
Rubber Curtain Odeon. 3223 Mission; 550-6994. 9pm-2am, \$5. Hip-hop, soul, and rock 'n' roll with Tommy Guerrero, Steady P, Gad-get, and Toph One.
San Francisco Butter. 9pm. With rotating residents Lele, Dano, JZ, and David Coleman and Sen-sei.
Sexy Provocative Schroeder's. 240 Front; 289-2030 ext 4. 9:30pm-2am. R&B, hip-hop, dancehall, and club classics with T.D., Franzen, D-Sharp, and Rolo 1-3.
Sister 26 Mix. 9pm-2am, \$5. Tracy, Leila, and Tatrix spin house music. Live performance by Gina Rene.
Soulfur Strut Elbo Room. 10pm, \$5. With Goldmyne, Vinnie Esparza, and a performance by That One Guy and His Magic Pipe.
Sub Zero Sno-Drift. 10pm-4:30am. See 8 Days a Week, page 63.
Subterra Ten 15 Folsom. 10pm-6am. With resident Tom Thump.
Supastar Sacrifice. 10pm-2am, \$5. With local DJs.
Universe Club Townsend. 10pm-4am, \$14. House music with David Harness and Bud Chism.
Versatile Rawhide. 9:30pm. Hip-hop, dancehall, salsa, and R&B with Lando One, Percent, I-Cue, and others.
Vinyl Galaxy. 1840 Haight; 820-1621. 10pm-2am. With Joshua, Juss Derek, and Luke.

Bay Area
Gravity Club Fusetti. 10pm. Funk, R&B, soul and house.
Rimshot Bench and Bar. 120 11th St; (510) 839-0580. 9pm, \$6-8. Hip-hop, R&B, house, and reggae.
Salsa dance party Montclair Women's Cultural Arts Club. 1650 Mountain, Oakl; (510) 339-1832. 7pm-midnight, \$12-15. With Tami Ellis, Klaudia Promessi, Gloria Amaral, and others.

Classical

Lois Brandwynne Old First Church. 8pm, \$7-9. Pianist Brandwynne performs pieces by late Classical and Romantic composers.
San Francisco Choral Society Calvary Presbyterian Church, 2515 Fillmore; 392-4400. 8pm, \$18-24. Robert Geary leads the ensemble through a mostly a cappella concert.
San Francisco Conservatory of Music students Christ Church Lutheran, 1090 Quintana; 759-3475. 5:30pm. The students give a recital of brass chamber music.
San Francisco Symphony Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$15-80. See Wed/28.
Sergio and Ddair Assad Herbs Theatre, 401 Van Ness; 392-4400. 8pm, \$24-34. The Brazilian brothers perform various works on guitar.

Bay Area

American Bach Soloists First Congregational Church, 2345 Channing, Berk; (925) 279-2224. 8pm, \$20-37. Soprano Jennifer Bach, countertenor Carlos Mena, tenor Nils Brown, and bass Curtis Streetman perform cantatas by Bach. Through Sun/1.
Berkeley Opera Julia Morgan Center for the Arts, 2640 College, Berk; (925) 798-1300. 7pm, \$10-30. Through Sun/1. See Fri/30.

Andrew Canepa and Stephanie Smith Pacific School of Religion chapel, 1798 Scenic, Berk; (510) 849-8280. 7pm, \$10-15. The two pianists perform works by Dvorak, Debussy, Barber, and others.
Amy Harris Mills College Music Hall, 5000 MacArthur, Oakl; (510) 430-2296. 8pm. The soprano gives a concert titled "Songs of Yesterday and Today."

sunday 1

Rock/blues/hip-hop

Blues jam Blue Lamp. 9:30pm. With Pimp Daddy Jesus.
Blues jam Skip's Tavern. 4pm. With Regi Harvey.
Jonatha Brooke Fillmore. 8pm, \$21.50.
Chandeliers, Shivers Cafe du Nord. 10pm, \$6.
Five Point Plan Paradise Lounge. 8:30pm.
Flowers for Delia Paradise Lounge. 4pm.
Milwaukee, Six-Eye Columbia, DeSoto Reds Bottom of the Hill. 5:30pm, \$5. With all-you-can-eat BBQ at 4pm.
Beebe Price Boom Boom Room. 9:15pm, \$3.
Rosin Coven Cafe Cocomo. 5pm, \$10-15.
Vicious Rumor, Total Eclipse, Nappytime Junction Kimo's. 9:30pm, \$5.
Beth Waters Band, Elena Powell, Brigitte De Meyer Voodoo Lounge. 7pm, \$5.

Bay Area

El Destro Blake's. 9:30pm, \$6.
Film School, Inch Connecticut, Bob No Bob, Pedalsped, Henry Miller Sextet, Burke, Cutlass Supreme, Danny Stork Club. 4pm, \$7.

Jazz/new music

Rich Armstrong Quartet Starlight Room. 8pm.
Dpie Bellas Top of the Mark. 8:30pm, \$8.
Avishai Cohen Quintet, Matt Small's Crushing Spiral Ensemble Yerba Buena Center for the Arts Forum, 701 Mission; 788-7353. 3 and 8pm, \$5-20.
Drums and Tuba Bruno's. 9pm, \$7. Through Mon/2.
Mike Greensill and friends Moose's. 7:30pm.
Shan Kenner Trio Vesuvio Cafe, 255 Columbus; 362-3370. 4pm.
Love Motel Rassellas. 6pm.
Branford Marsalis Davies Symphony Hall, 401 Van Ness; 864-6000. 7:30pm, \$12-52.
Larry D'Leno Piano Bar, 1092 Post; 771-2022. 4:30pm.
Joshua Redman Quartet, Russell Gunn's Ethnomusicology Masonic Auditorium, 1111 California; 788-7353. 7pm, \$20-48.
Mitch Schmitt and Alexander Smith Carta. 7pm.
Tom Shaw Carta. 11am.
Eric Shifrin Enrico's. 7pm.
Paula West Plush Room. 5pm, \$20.

Bay Area

Jonathan Butler Yoshi's. 8 and 10pm, \$5-28.
Emergency String Quartet, Carlos Actis Dacto Tuva Space, 3192 Adeline, Berk; (510) 649-8744. 8pm, \$10.
Jazz jam session Bluesville. 8pm.
Mark Little Plymouth United Church of Christ, 424 Monte Vista, Oakl; (510) 654-5300. 11pm.
Colin Wenhardt Quintet, Dori and Dave 19 Broadway. 4:30pm.

Folk/world/country

Simon Dray Piaf's. 7pm.
Tony McMahon Johnny Foley's. 9pm.
Did Blind Dogs Plough and Stars. 7pm. With John Sherry and Kyle Thayer.

Bay Area

Darol Anger's Fiddle Congress and Melee Freight and Salvage. 8pm, \$18.50-19.50.

Dance clubs

Bionic The Top. 10pm-2am. With Solar, Mark E. Quark, and Iz.
Booty Base Beauty Bar. 9pm-2am. Old and new school electro with Paz 38 and Saiki and guests.
Brainwash 5-8pm. DJ Turtle spins drum 'n' bass.
Broadway Studios 9pm. Argentine tango. Dance lesson at 7pm.

Continued on page 79

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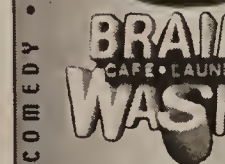
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Sunday 1

From page 76

Compression An Sibin, 1176 Sutter; 929-1992. 8pm-2am, \$3. Drum 'n' bass.
Den Galaxy, 1840 Haight; 387-2996. 9pm-2am. With Danu, JZ, and fredness.
Devotion Endup. 8pm-2am, \$10. See 8 Days a Week, page 63.
Dot Restaurant 1611 Post; 922-7788. 8pm-3am, \$5. Trance and house with Reckless Ryan, Jayen V, Drew, and Kins.
Dub Mission Elbo Room. 9pm-2am, \$4. Dub and roots reggae with Sep and Ludichris.
Entropy Charlie's Club, 309 Cortland; 206-9367. 9pm-2am. Electro, industrial, and synth pop with Feist and Hasenphucker.
Fame Galaxy, 1840 Haight; 387-2996. 2-10pm. 2-step party with Foxsee, Patrick Wilson, Filthy Rich, and Rasoul.
Fiction Tongue and Groove. 10pm, \$3. Pop, rock, and indie with Jenn, Kate, Mary, and Yolanda.
It's April, Fool Hotel Utah. 8:30pm, \$5. See 8 Days a Week, page 63.
Metronome Ballroom 8-11pm, \$6-14. Salsa dancing. Dance lesson at 6:30pm.
Pleasuredome Club Townsend. 9pm-3:30am, \$7. With Neil Lewis and Jeff Johnson.
Rebirth 330 Rich. 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.
Reggae Sundaze Nickie's BBQ. 9pm-2am, \$5. Reggae music spun by DJ King David, General Patton, and other residents.
Sedation Oxygen Bar. 9pm. With residents.
Spundae 1015 Folsom. 9pm-6am, \$5. With rotating DJs and guest Pascal F.E.O.S.
Subzero Frequencies Hush Hush Lounge. 8pm-midnight, \$5. Tek Pu and DF Tram perform downtempo and IDM.
Sunday School Sno-Drift. 9pm-2am, \$10. House and downtempo with residents.
Sushi 26 Mx. 5-11pm, \$5. With DJ Gray and rotating residents.
T-Dance End Up, 6am. House music with rotating residents.

Bay Area

Dollar Bill Sundays Brew's, 341 13th St, Oakl; (510) 465-2739. 9pm.
La Peña Flamenca La Peña Cultural Center. 4pm, \$3.
Summer Planet Club Fusetti. 10pm. World beat and house music with Orix.

Classical

American Bach Soloists Grace Cathedral Chapel, 1100 California; 621-7900. 8pm, \$20-37. See Sat/31.
Simon and Irena Bokman and Roberta Wain-Baker St. Mary's Cathedral, 1111 Gough; 567-2020 ext 213. 3:30pm. The trio performs works by Simon Bokman and Beethoven.
Kyu Won Han Old First Church. 4pm, \$20. The Korean baritone performs a recital with the San Francisco Opera's John Parr on piano.
Harmida Trio Temple United Methodist Church, 1111 Junipero Serra; 379-9864. 7:30pm, \$15. The trio performs works by Schubert, Smetana, and Faure.
Ives Quartet Noe Valley Ministry. 4pm. The Quartet performs Mendelssohn's Quartet in Eb Major, Op. 12, among other works.
Maria Mikheyenko and Kathryn Sisco St. Francis of Assisi, 610 Vallejo; 983-0405. 4pm. The two sopranos sing music by Bach, Hildegard von Bingen, and Pergolesi.
Pocket Opera Temple Emanuel-El Martin Meyer Auditorium, 2 Lake; 575-1102. 3pm, \$13-27. The opera presents Tchaikovsky's Eugene Onegin.

Bay Area

Berkeley Opera Julia Morgan Center for the Arts, 2640 College, Berk; (925) 798-1300. 7pm, \$10-30. See Fri/30.
East Bay Center for the Performing Arts Mills College, Ensemble Room, 5000 MacArthur, Oakl; (510) 430-2296. 3pm. The group performs works by various student composers.
Richard Goode UC Berkeley, Zellerbach Hall, Berk; (510) 642-9988. 3pm, \$28-48.
Sally Munro, Elisabeth Rom, and Frank Daniels First Presbyterian Church, 2619 Broadway, Oakl; (510) 444-3555. Noon, \$10. The three vocalists are accompanied by clarinetist Richard Mathias in a concert of works.
Vox Populi Berkeley Art Museum, 2626 Bancroft, Berk; (510) 642-0808. 4pm, free with museum admission. The a capella chorus performs Tomas Luis de Victoria's Lamentations of Jeremiah in honor of Lent.

monday 2

Rock/blues/hip-hop

Guided by Voices, Creeper Lagoon Fillmore. 8pm, \$17.50. See 8 Days a Week, page 63.
'Monday Night Hoot' Cafe du Nord. 9:30pm, \$5. With Eric Shea and Molly Tuttle.
Open mic Hotel Utah. 7:30pm. With Dayla Soul.
Open mic Skip's Tavern. 7pm. With Regi Harvey.
J.L. Stiles Boom Boom Room. 9:15pm, \$3.
Stymie and the Pimp Jones Luv Orchestra, **Fleeting Trance**, **West by God** Bottom of the Hill. 8:30pm, \$5.
That Dne Guy and His Magic Pipe Elbo Room. 9pm, \$4.
Akiko Yano Bimbo's 365 Club. 8pm, \$20-25.

Bay Area

'Blue Monday Jam' Blake's. 9:30pm, \$3. With the Steve Gannon Band.
Country Pete McGill and friends A&C Club, 1950 San Pablo, Oakl; (510) 893-4100. 9pm.

Jazz/new music

Dpie Bellas Enrico's. 7pm.
Faye Carol Mecca, 2029 Market; 621-7000. 8 and 9:30pm.
Contemporary Jazz Orchestra Jazz at Pearl's. 9pm.
Ruth Davies and Kevin Gibbs Moose's. 8pm.
Drums and Tuba Bruno's. 9pm, \$7.
Ezra Gale Trio North Star Restaurant, 288 Connecticut; 551-9840. 6pm.
Monk's Music Simple Pleasures Cafe. 8pm.
Swing Session Starlight Room. 8:30pm.

Bay Area

Carma Big Band 19 Broadway. 9:30pm.
Jazz improv jam session Black Dot Cafe, 2330 International, Oakl; (510) 533-6629. 9pm, \$3.
UC Jazz Wednesday Big Band and Combos Yoshi's. 8 and 10pm, \$10.

Folk/world/country

Acoustic open mic Blue Lamp. 9:30pm.
Guitarras y Congas Top of the Mark. 8:30pm, \$8.

Dance clubs

Chiclett Mod Meltdown Paradise Lounge. 8:30pm, \$4.
Club Dread Justice League. 9pm, \$10. Reggae and dancehall.
Frizar The Top. 10pm. With Jeremiah, Barefoot, and Cerulean.
Grateful Dead Jams Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.
Lo-Key Lounge An Sibin, 1176 Sutter; 929-1992. 9pm-2am, \$3. Downtempo with Delon, Yamu, and Add One.
Open turntables Movida Lounge. 8pm.
Reggae Mondays Tunnel Top, 601 Bush; 982-2307. 9pm-2am. With Quistar.
Rockin' Java 1821 Haight; 831-8842. 7pm. Hip-hop and open mic.
Star Lounge Up and Down Club. 10pm-2am, \$5. DJ Henry and guests spin soul, dancehall, and hip-hop.
Tranquility Base 26 Mix. 9pm-2am. Ambient sounds with DF Tram and guests.
Tranquilo Amnesia. 10pm-2am. Drum 'n' bass, downtempo, and abstract hip-hop with Kamahale, Presha and G.A.S.
Vroom El Rio. 8pm-midnight. Punk, funk and soul.

Classical

Clavion War Memorial Performing Arts Center, 401 Van Ness; 642-8054. 8pm, \$12-15. The piano and strings ensemble performs music by Beethoven and Anton Webern.
San Francisco Conservatory of Music faculty San Francisco Conservatory of Music, Hellman Hall, 1201 Ortega; 759-3475. 8pm, \$6-10. Members of the school's chamber music faculty give a performance.

Bay Area

Berkeley Contemporary Chamber Players UC Berkeley, Hertz Hall, Berk; (510) 642-9988. 8pm, \$2-8. The players join the Chamber Music Society of Minnesota in a celebration of David Milnes 80th birthday.



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DOORS 7PM **sun (8) april** \$5 B4 9PM

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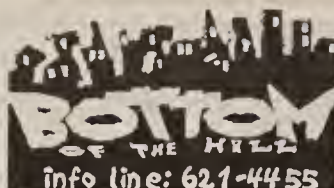
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events

calendar

around town, authors, attractions & benefits

From page 79

tuesday 3

Rock/blues/hip-hop

'Divabands' Hotel Utah. 8:30pm, \$5. With Erika Luckett, Amy Meyers Band, and Rain-jane.
Andrew Freeman Band Blue Lamp. 9:30pm.
Iron of Coil Justice League. 9pm.
Kookan and Hoomen Cafe du Nord. 10pm, \$5.
Melanie C Bimbo's 365 Club. 8pm, \$15.
Oscar Myers' Bluesbeat Boom Boom Room. 9:15pm, \$1.
Rudy Paradise Lounge. 7pm, \$6. With open mic with Babs and Benjamin the Dog in the upstairs lounge.
Smiler, Lessick Kimo's. 9:30pm, \$5.
Trichotic, High Tops, Root Beer Bottom of the Hill. 9pm, \$5.
Waterboys, Black Rebel Motorcycle Club Fillmore. 8pm, \$25. See 8 Days a Week, page 63.

Bay Area

Drums and Tuba Blake's. 9:30pm, \$6.
Green and Yellow TV, So Abused, Natt Stork Club. 9pm.

Jazz/new music

Ezra Gale Trio Annesia. 9pm.
Gerry Grosz Trio Beach Chalet. 6:30pm.
Hot Club of San Francisco Enrico's. 7pm.
Laughing Stock Bruno's. 9pm, \$7.
Mark Levine Trio Jazz at Pearl's. 9pm.
Fil Lorenz Big Band Kells, 530 Jackson; 955-1916. 9pm.
Paul Mindrup Simple Pleasures Cafe. 8pm.
Jacqui Naylor Plush Room. 8pm, \$20.
Fred Ross Project Starlight Room. 8pm.
Lavay Smith and her Red Hot Skillet Lickers Top of the Mark. 8:30pm, \$8.
Swing Session Broadway Studios. 9pm. With DJ Spencer.

Bay Area

Babatunde Lea Quintet Yoshi's. 8 and 10pm, \$10.
Ike Levin Trio Jupiter. 8pm.

Folk/world/country

Irina Rivkin, Rachel Garlin, Jenn August, Making Waves Bazaar Cafe, 5927 California; 831-5620. 7pm, \$3.
Samba Da Elbo Room. 9pm, \$6.
Seisun Plough and Stars. With Suzanne Cronin and friends.

Bay Area

Nerissa Nields and Pam Houston Freight and Salvage. 8pm, \$14.50-15.50.
Danny Uzilevsky 19 Broadway. 9:30pm.

Dance clubs

Asia Africa Arabia Nickie's BBQ. 9pm-2am.
DJ Cheb I Sabbah spins a blend of international music.
Birth, School, Acid House, Death Galaxy, 1840 Haight; 387-2996. 9pm-2am, \$5. With residents Simon DK and Mad Marj.
Cocktail hour Club Deluxe. 6-9pm. Lounge music with Powerlounge and Brian Cox.
Development AsiaSF. 10pm. Reference, Ray-gun, and Mykul Crane spin breakbeat and house.
Down There 26 Mix. 9pm-2am. Hip-hop and downtempo with residents Monkey and Stef and guest Joshua Lee.
Familia Royale, 1326 Grant; 332-5800 ext 211. 9:30pm-2am. Hip-hop, jazz breaks, funk, Latin, and dancehall.
F#@! Tuesdays Backflip. 10pm-2am. 80s music, soul, breakbeat and hip-hop.
Karamba Glas Kat. 9:30pm-2am.
Mayonnaise Skylark, 3089 16th St; 621-9294. 10pm-2am. House music with Michael Anthony.
Node Pow! A Cocktail Lounge. 9pm-2am. Indie rock and electronica with Thorsten Sideboard and guests.
Phuturo The Top. 7-10pm. Jungle music with Eva, Femmes Fatales, and White Rabbit. 10pm. Phunkateck crew.
Rhythmic Trip 111 Miuna St. 9pm-2am, \$3-5. House music with residents and guests Mustafa and Sharon Buck.
Scope Light, 839 Geary; 430-2161 ext 2080. 6pm-2am, \$3. Trance and breaks with KJ.

and Anon.

Soul Samba Dalva, 3121 16th St; 252-7740. 10pm-2am. Latin beats with El Super Chente, Hat Trick Jonny, and Asti Spumanti.
Wax Sacrifice. 10pm-2am, \$5. Soul music with DJs Wisdom, Pause and Sake One.

Bay Area

Club Fusetti 9pm. Hip-hop and R&B with Phiness.
Mad Hatter Bench and Bar, 120 11th St; (510) 496-6000 ext. 120. 9pm-2am, \$3-5. Underground dance music.
Ruby Room 10pm-2am. Punk rock with Kenny Kaos.

Classical

God and the Prostitute Intersection for the Arts, 446 Valencia; 626-3311. 8pm, \$12-15. Sebastian Robin Craig's concert is performed by vocalists Antoine Garth and Joy Velarde, and musicians Fred Harris, Devin Hoff, and Alan Lightner.
Seth Montfort Presidio Chapel, Presidio, 130 Fisher Loop; 362-6080. 8pm, \$10. The pianist performs historical music from North and South America.
XANGO Bank of America, A.P. Giannini Auditorium, 555 California; 777-3211. 12:30pm. Guitarist Mauro Correa and oboist Roger Wiesmeyer perform classical Latin American music.

Bay Area

Berkeley Symphony Orchestra UC Berkeley, Zellerbach Hall, Berk; (510) 642-9988. 8pm, \$10-35. Maestro Kent Nagano leads the orchestra through a performance of Anton Bruckner's Symphony No. 8, among other works.

events

Events listings are compiled by Mosi Reeves. See 8 Days a Week for information on how to submit items to the listings.

wednesday 28

Around town

Janine Antoni New Langton Arts, 1246 Fol-som; 626-5416. 8pm, \$4-6. The performance artist discusses her work.
Grand opening of www.artangels.org So-mArts, 934 Brannan; 336-3471. 8pm, \$10. The new online meeting place for nonprofit arts organizations is feted with multimedia performances and visual-art exhibits.
How to collect a small claims court judgment Civic Center Courthouse, 400 McAllister; 551-4000. 10am, free. A collection attorney oversees this seminar sponsored by the Small Claims Advisory Clinic.
How to sell and value your business 1426 Fillmore; (800) 400-6084. 7pm, free. The California Businesses for Sale Foundation hosts this workshop.
LGBT family awareness week Various locations, call for information; 681-1960.
Through Sun/1. This weeklong festival features a series of events geared toward celebrating lesbian, gay, bisexual, and transgender communities.
'Ushering Graphic Design into the 20th Century' California College of Arts and Crafts, 1111 Eighth St; 626-6008. 7pm, \$8-12. Design historian and professor Steve Reoutt delivers lectures on three key figures in graphic design. The final lecture is on Alexei Brodovitch.

Benefits

'Absolutely American' Palace Hotel, Grand Ballroom, Market at New Montgomery; 673-1511. 7pm, \$175-300. The San Francisco Girls Chorus gives a fundraising concert honoring Sen. Dianne Feinstein.
Waking Dream theatrical art exhibit and furniture sale Waking Dream, 2815 18th St; 642-5757. Noon, free. Through Thurs/29. The

Continued on page 82

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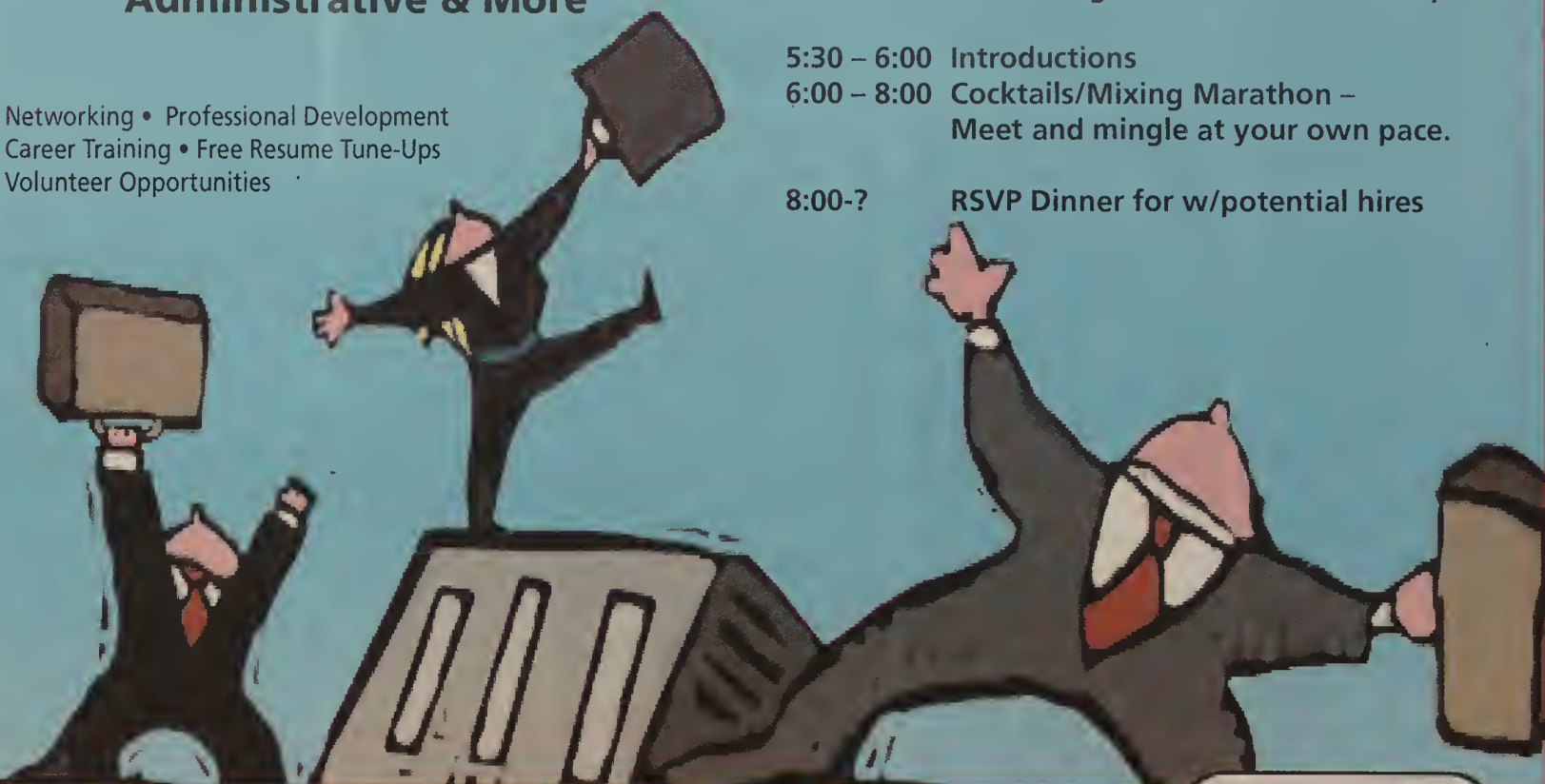
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Fri. 3/30 \$7
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Sat. 3/31 \$16*
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Tues. 4/3 \$5
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Wed. 4/4 \$7
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Thurs. 4/5 \$5
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Fri. 4/6 \$5
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Sat. 4/7 \$10*
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events around town, authors, attractions & benefits

Events

From page 80

art, music, and performance group holds a sale of antique furniture, theatrical costumes, props, and art to raise funds for its various projects.

Bay Area

'Diva Night' Yoshi's, 510 Embarcadero West, Jack London Square, Oakland; (510) 238-9200. 8pm, \$10-25. Dmitri Matheny hosts this annual fundraiser for UC Berkeley's Young Musicians Program. Featured performers include singers Mary Stallings and Vanessa Lowe and young participants from the program, as well as Matheny's own orchestra.

Authors

Gray Brechin Mechanics' Institute, 57 Post; 393-0100. 6pm, \$5. The author discusses Imperial San Francisco: Urban Power, Earthly Ruin.

Thomas Lewis Books, Inc., 2251 Chestnut; 931-3633. 7:30pm, free. The author reads from and signs copies of *General Theory of Love*.

Linda Watanabe McFerrin Consulate General of Japan, 50 Fremont, Ste 2200; 5:30pm, free. The author reads from *Namako: Sea Cucumber*, among other works.

'Remembering Cesar' Crossroads Cafe, 699 Delancey; 512-5148. 7:30pm, free. Contributors to this new book share their memories of the late labor activist Cesar Chavez.

Bay Area

Richard Flanagan 1730 Fourth St, Berk; (510) 559-9500. 7pm, free. The author reads from *Death of a River Guide*.

thursday 29

Around town

LGBT family awareness week Various locations, call for information; 681-1960. Through Sun/1. See Wed/28.

'Pop Go the Classics! The Ancient World in Popular Culture' SFSU, Humanities Auditorium, 1600 Holloway; 338-7444. 7pm, free. This lecture series looks at the relation of ancient Mediterranean culture to current popular culture. This week's speaker is mystery writer Steven Saylor.

Benefits

Waking Dream theatrical art exhibit and furniture sale Waking Dream, 2815 18th St; 642-5757. Noon, free. See Wed/28.

Bay Area

'And the Oscar Went To...' Antodesk Conference Center, 111 McInnis, San Rafael; (415) 457-2487, ext 120. 6pm, \$75. KRON, channel 4, film critic Jan Wahl and the Oakland Tribune's Barry Caine discuss the recent Academy Awards; proceeds benefit the Marin AIDS Project.

J Church, Songs for Emma AK Press, 674-A 23rd St, Oakl; (510) 208-1700. 7pm, \$5. The two local punk veterans give a benefit concert for the Bay Area Anarchist Book Fair.

Authors

Magazine release party for '14 Hills' City Lights Bookellers, 261 Columbus; 362-8193. 7pm, free. Contributors read from the latest edition of this magazine, a literary journal produced by SFSU.

Dennis McFarland A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. The novelist discusses *Singing Boy*.

Joan Nathan Books, Inc., 2251 Chestnut; 931-3633. Noon, free. The Jewish cooking author talks about *The Foods of Israel Today*.

Bay Area

David Chadwick Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free. The editor reads from *To Shine One Corner of the World: Moments With Shunryu Suzuki*.

friday 30

Around town

Conference on revitalizing extended family communities Center for African and African

American Art and Culture, 762 Fulton; 928-8546. 7pm, \$8-10. Through Sat/31. Various experts, including Dr. Oba "Shaka and Dr. Liege Daly, analyze the framework for building successful African American communities.

DAMD birthday jam St. Anthony's, 121 Golden Gate; 586-2047. 5pm, free. The Disability Advocates of Minorities Organization celebrates its fourth birthday with karaoke, spoken word, DJ music, and discussions about its future. Please refrain from wearing perfumes.

Ethnic studies conference CCSF, Diego Rivera Theatre, 50 Phelan; 863-1100. 9am, free. College students are invited to this daylong symposium on implementing ethnic studies into their schools and other pertinent issues.

Werner Herzog California College of Arts and Crafts, Tinklen Lecture Hall, 1111 Eighth St; 551-9251. 7:30pm, free. The great German filmmaker discusses his work.

'Jazz and Race: Black, White, Beyond' Masonic Auditorium, 1111 California; 8pm, \$5-17. Through Sun/1 (Sat/30 and Sun/1 at Yerba Buena Center for the Arts, 701 Mission). 788-7353, www.sffjazz.org. See 8 Days a Week, page 63.

LGBT family awareness week Various locations, call for information; 681-1960. Through Sun/1. See Wed/28.

Recess! Fort Mason Center, Bldg C, Rm 205, Marina at Buchanan; 885-5678. 7:30pm, \$15-20. ImprovWorks holds another of its periodic evenings of games and fun geared toward bringing out the wide-eyed child in the jaded adult.

Benefits

'Seventh Annual Radical Performance Fest' SomArts, 934 Brannan; 285-9734. 8pm, \$10-20. Through Sat/31. See 8 Days a Week, page 63.

'Urban Hippodrome' Great American Music Hall, 859 O'Farrell; 885-0750. 8pm, \$18-50-20. This multimedia benefit for Make A Circus features the Animal Liberation Orchestra, Attaboy and Burke, Micaya, and Tim the Courtside Pianist.

'Viva Verdi' Westin St. Francis Hotel, 331 Powell; 565-6427. 6:30pm, \$150-275. This fundraiser and black-tie celebration of Merola Opera Program board member Dr. A. Jesse Shenson features performances by sopranos Suzanne Ramo and Twyla Robinson, mezzo-sopranos Elena Bocharova and Katia Escalera, and others.

Bay Area

Art exhibition and sale First Congregational Church, 2345 Channing, Berk; (510) 548-2269. 3pm, free. The Berkeley Creative Living Center, which helps disabled adults suffering from mental illness and substance abuse, celebrates its 30th anniversary with a showcase of its clients' work.

La Follia Oakland Museum of California, 1000 Oak, Oakl; (925) 283-7134. 8pm, \$30. The early music ensemble performs a comedic concert with vaudeville themes that benefits the San Francisco Early Music Society.

Prospect Sierra's 'Funny Shorts' film festival UC Berkeley, Wheeler Auditorium, Berk; (510) 642-9988. 7pm, \$15. This two-day fundraiser for the nonprofit, independent primary school features a screening of shorts, a dinner reception, and a matinee for young people. Call for information on specific events.

Authors

Michael Datcher Marcus Books, 1712 Fillmore; 346-4222. 6:30pm, free. The journalist discusses *Raising Fences: A Black Man's Love Story*.

saturday 31

Around town

Beer and oyster festival Washington Square, 1660 Stockton; 989-6222. 11am, free. Ireland's patron saint, Saint Patrick, is celebrated with live music, oysters and other Irish cuisine, and beer.

Jane Buckley and Annabelle 'Lefty' Lee See *Jane Run Sports*, 3870 24th St; 401-8338. 1pm, free. Through Sun/1. The two veterans of the All-American Girls Professional Baseball League make an appearance.

Cesar Chavez Holiday Parade and Festival Interfaith service, 10am, Justin Herman

Plaza; parade up Market Street to Civic Center Plaza, noon; festival, 1-5pm. 674-1884. Free. See 8 Days a Week, page 63.

'Comet' magazine launch party Southern Exposure, 401 Alabama; 863-2141. 6pm, \$5-10. The magazine celebrates its second issue with performances by Mark Growden, Down River, and John Law, among others.

Conference on revitalizing extended family communities Center for African and African American Art and Culture, 762 Fulton; 928-8546. 7pm, \$8-10. See Fri/30.

'Jazz and Race: Black, White, Beyond' Yerba Buena Center for the Arts, 701 Mission; 788-7353, www.sfbjazz.org. Noon, \$5. Through Sun/1. See 8 Days a Week, page 63.

'Sacred Space Gatherings' Pine United Methodist Church, 426 33rd Ave; 751-0673. 2pm, \$5-20. This monthly workshop focuses on the integration of creativity and spirituality. Today's installment features Cynthia Chang, who presents "Healing with Flowers."

Sneak preview day at SFSU SFSU, 1600 Holloway; 338-7168. 11am, free. The university hosts its annual open house for prospective students.

Starfire Records launch party Club Six, 60 Sixth St; 863-1221. 10pm, \$10. Mothman, Bay Guardian staff member Laird Archer and Cellophane Masses, DJs Farmboy and Glitter, and several others are featured at the grand opening of this new record label.

Tai Chi demonstration Chinese Cultural Center, 750 Kearney; 986-1822. 5pm, free. Taijquan expert Sifu Tony Wong explicates this ancient martial art through use of weapons and techniques and a question and answer session.

Bay Area

Earthquake preparedness class Office of Emergency Services, 997 Cedar, Berk; (510) 644-8736. 9am, free. These periodical workshops offer valuable information on weathering and surviving a potential earthquake. Today's class focuses on "Shelter Operations."

Mad Scientist Surplus Sale/Spring Open House Crucible, 1036 Ashby, Berk; (510) 843-5511. 5pm, free. Through Sun/1. Stainless steel, glass supplies, equipment and tools will be on sale during this two-day event. Welding demonstrations will also take place.

Benefits

'Seventh Annual Radical Performance Fest' SomArts, 934 Brannan; 285-9734. 8pm, \$10-20. See 8 Days a Week, page 63.

Bay Area

Prospect Sierra's 'Funny Shorts' film festival UC Berkeley, Wheeler Auditorium, Berk; (510) 642-9988. 7pm, \$46. See Fri/30.

Authors

Cinco Puntos press party Modern Times Bookstore, 888 Valencia; 282-9246. 7:30pm, free. The book company celebrates 15 years in the publishing business with refreshments and readings by various authors.

sunday 1

Around town

Jane Buckley and Annabelle 'Lefty' Lee See Jane Rnn Sports, 3870 24th St; 401-8338. 1pm, free. See Sat/31.

Habitat restoration work party Meet at stairs of Conservatory of Flowers, Golden Gate Park; 566-1876. 10am, free. The San Francisco Recreation and Parks Department sponsors this cleanup for the Oak Woodlands area of the park.

'Jazz and Race: Black, White, Beyond' Yerba Buena Center for the Arts Forum, 701 Mission; 788-7353, www.sfbjazz.org. Noon, \$5. See 8 Days a Week, page 63.

LGBT family awareness week Various locations, call for information; 681-1960. See Wed/28.

St. Stupid's Day parade Meet at the Transamerica Pyramid, 600 Montgomery; www.saintstupid.com. Noon, Free. See 8 Days a Week, page 63.

Bay Area

Adrienne Mayor UC Berkeley, Dwinelle Hall, Berk; (415) 338-1537. 3pm, free. The author and researcher gives a lecture titled "Fossil

Discoveries in Classical Antiquity."

'Mad Scientist Surplus Sale/Spring Open House' Crucible, 1036 Ashby, Berk; (510) 843-5511. Noon, free. See Sat/31.

Benefits

'April Fools' Paradise' Cafe du Nord, 2170 Market; 861-5016. 4pm, \$7-20. This benefit for the bisexual magazine *Anything That Moves* features Attaboy and Burke, Bill Brent, Tarin Towers, Linda Poelzl, Dan Rothenberg, and others.

Arm wrestling benefit Edge, 4149 18th St; 292-9808. 6pm, donation. Amateur arm wrestlers are encouraged to flex their muscles for this competition benefiting the nonprofit gay and lesbian teen center LYRIC.

'Kings and Queens of Black Consciousness' SFSU, McKenna Theatre, 1600 Holloway; (510) 535-9199. 3pm, \$25-50. See 8 Days a Week, page 63.

Rapid rabbit race Presidio YMCA, Lincoln at Funston; 447-9603. 8:30am, \$10-25. This 5k run and walk for children and adults benefits the Presidio YMCA's "Invest in Youth" campaign.

Stripper's ball Justice League, 628 Divisadero; (415) 282-5378. 8pm, \$20. See 8 Days a Week, page 63.

Bay Area

Sylvia Boorstein Seventh Heaven Body Awareness Center, 2820 Seventh St, Berk; (510) 655-8530. 10am, \$72-90. The psychotherapist leads a daylong meditation class to raise funds for the Aquarian Minyan, a "progressive Jewish Renewal community."

monday 2

Around town

Architecture lectures California College of Arts and Crafts, Timken Lecture Hall, 1111 Eighth St; 703-9562. 7pm, free. This weekly series features talks by professional architects on critical and artistic issues. Today's guest is Mitchell Schwarzer.

Bay Area

'Get That Manuscript off the Shelf' Cody's Books, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. Longtime editor Alan Rinzier leads a workshop on prepping a manuscript for potential publishers.

Support group for families of leukemia patients Alta Bates Medical Center, Herrick campus, 2001 Dwight, Berk; 625-1129. 7:30-9pm, free. The local chapter of the Leukemia and Lymphoma Society sponsors this group for families of patients with leukemia, Hodgkin's disease, lymphoma, and myeloma.

Authors

Dave Eggers City Lights Booksellers, 261 Columbus; 362-8193. 7pm, free. The author reads from *A Heartbreaking Work of Staggering Genius*.

tuesday 3

Around town

Pet loss support group San Francisco Society for the Prevention of Cruelty to Animals, 243 Alabama; 554-3050. 7:30pm, free. Dr. Betty Carmack leads this workshop for grieving pet owners.

Benefits

Premiere of 'All Access Front Row. Backstage. Live!' Metreon, Sony IMAX Theatre, 101 Fourth St; (800) 965-4827. 7pm, \$35. The new tour documentary gets a benefit premiere for the San Francisco District Attorney's Office's Victim Services Unit.

Authors

Amy Stewart Stacey's Bookstore, 581 Market; 421-4687. 12:30pm, free. The author discusses *From the Ground Up: The Story of a First Garden*.

Continued on page 84

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APRIL 4 - 22

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art

calendar

museums
& galleries

Events

From page 83

Bay Area

David Bolling *Easy Going Travel Shop and Bookstore*, 1385 Shattuck, Berk; (510) 843-3533. 7:30pm, free. The author gives a slide presentation on *Living and Dying on Everest: An Inside Look at Everest Expeditions and Environmental Issues*.

'Remembering Cesar: The Legacy of Cesar Chavez' *Cody's Books*, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. Activist Ann McGregor, columnist Dick Meister, editor Cindy Wathen, and photographer George Ballis reminisce about the late migrant leader on the occasion of a new book on his life.

attractions/kid stuff

Asian Art Museum *Golden Gate Park* (near 10th Ave at Fulton); 379-8801. Wed-Sun, 9:30am-5pm. \$4-7. The museum is one of the largest of its kind solely devoted to Asian art and culture. A storytelling session for children takes place every Sunday at 1pm. Fri: Anne Dorsey delivers the lecture "Buddhism: Contemporary Practice in the West and a Collection of Prayer Beads," 1pm. \$15-18.

'Buzz!' *New Conservatory Theatre Center*, 25 Van Ness; 861-4914. Thurs-Fri, 10am, Sat-Sun, 2pm. Free. This new play from British playwright Andrew Alty discusses the pitfalls of drug abuse and addiction.

California Academy of Sciences *Golden Gate Park*, 55 Concourse Drive; 750-7145. Wed-Tues, 10am-5pm. \$2-8.50 (free first Wed). The academy includes the Steinhart Aquarium, the Morrison Planetarium, and the Natural History Museum; current exhibits include "Venoms: Striking Beauties," and "At Home in Vanuatu: Tradition in the West Pacific."

Exploratorium 3601 Lyon; 563-7337. Wed, 10am-9pm; Thurs-Tues, 10am-5pm. \$2.50-9 (free first Wed). The museum features hands-on exhibits relating to art, science, and human perception, including "Behind the Screen: Making Motion Pictures and Television."

Fertility statues *Ripley's Believe It or Not! Museum*, Fisherman's Wharf, 176 Jefferson; 771-1246. Wed-Thurs, Sun-Tues, 10am-10pm, Fri-Sun, 10am-midnight. Free. Through Sun/1. Check out these statues from the Ivory Coast in front of the museum. Be careful, though, as they are known to hasten pregnancy.

'Little Prince' *CCSF, Black Box Theatre*, Bungalows 215, Phelan at Judson; 285-8476. Fri,

7pm; Sat-Sun, 11am and 1pm. \$4-6. The California Travel Troupe presents a stage version of Antoine de Saint-Exupéry's classic, **'Mother Goose, Inc.'** *Fort Mason Center*, Bldg C, Rm 300, Marina at Buchanan; 346-5550. Sat, 1pm, Sun, 1 and 3pm. \$5-8. The Young Performers Theatre offers this modern adaptation of the old fairy tale, with Mother Goose as a booking agent.

Randall Museum 199 Museum Way; 554-9600. Tues-Fri, 10am-5pm. \$6-7. This museum has exhibits and activities for kids. Exhibits include "Trash Bash," an exhibit that teaches how to conserve natural resources with illustrations and graphics. Sat: "Saturdays Are Special" continues with "Flower Bouquets," 1-4pm.

San Francisco Maritime Park *Fisherman's Wharf at Hyde Street Pier*, Hyde at Jefferson; 556-3002. Daily, 10am-5pm. \$2-5. In the nation's only "floating" park, historic sailing ships are berthed at the pier for visitors to explore. The "Women Who Changed Maritime History" exhibit closes Sat/31.

San Francisco Zoo *Sloat at 45th Ave*; 753-7080. Daily, 10am-5pm. \$3-11. Check out the zoo's newest attraction, a meerkat and prairie dog exhibit.

'Saturday Art Programs at the Legion' *Legion of Honor*, Lincoln Park, 100 34th Ave; 750-3658. Sat, 1-3pm. \$5-8 (under 12 free).

"Doing and Viewing Art" discusses John Cage; "Big Kids/Little Kids" discusses European landscapes.

Strybing Arboretum and Botanical Gardens *Golden Gate Park*, Ninth Ave at Lincoln; 661-1316. Mon-Fri, 8am-4:30pm; Sat-Sun and holidays, 10am-5pm. Free. The arboretum and gardens are located on 75 acres and host a collection of 7,500 plants from around the world.

Zeum 221 Fourth St; 777-2800. Sat-Sun, 11am-5pm. \$5-7. The model arts and technology center features activities for kids and teenagers 8 to 18. Exhibits include "Millennium Monument" and "Shutterbugz." Sun: Carolyn Powell tells "Tales from Around the World," 2pm.

Bay Area

'Barney's Musical Castle' *Oakland-Alameda County Coliseum*, 7000 Coliseum, Oakl; (510) 569-2121. Wed-Sun, call for times. \$10.50-26.25. America's favorite dinosaur stars in a new stage show for the whole family.

Bay Area Discovery Museum 557 McReynolds, East Fort Baker near Sausalito; (415) 487-4398. Tues-Thurs, 9am-4pm; Fri-Sun 10am-5pm. \$6-7. The museum hosts learning labs, exhibits, and activities for children, including "Face to Face," an antidis-

crimination exhibit. Sat: Barbara Schwartz, better known as "Little," gives a performance filled with comedy and music, 10:30am. \$10, includes museum admission.

Berkeley Opera *Julia Morgan Center for the Arts*, 1640 College, Berk; (510) 845-8542. Sun, 2pm. \$5-10. The opera company performs excerpts from *Figaro*.

Chabot Space and Science Center 10000 Skyline, Oakl; (510) 336-7300. Tues-Sat, 10am-5pm; Sun, noon-5pm. \$5.50-8. This state-of-the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting. The "Robotics" series concludes with "Robotic Arm Docking" on Sat/31. A new weekend series, "Astronaut Training Camp," begins with "Equilibrium Training" on Sun/1. **'For Kids Only'** *UC Berkeley, Wheeler Auditorium*, Berk; (510) 642-9988. Sat, 1pm. Free. Cartoon classics and Pixar animation is part of this special program for young attendees at Prospect Sierra's "Funny Shorts" film festival.

Lawrence Hall of Science *UC Berkeley, Centennial Drive off Grizzly Peak Blvd*, Berk; (510) 642-5132. Wed-Tues, 10am-5pm. \$3-7. The public science center features all types of exhibits, films, and activities for adults and children, including an exhibit about the eye and the brain, "Vision" and "T. rex on Trial." Sat-Sun: A living history performance recreates Annie Montague Alexander's discovery of dinosaur skeletons; call for times.

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook and Megan Wilson.

museums

Ansel Adams Center for Photography 655 Mission; 495-7000. Daily, 11am-5pm (first Thurs, 11am-8pm). \$2-5. "Stieglitz and His

critic's choice: art

'Eugene Richards: Photographs'

Through Fri/6, UC Berkeley Graduate School of Journalism

Wracked with spasms, a terrified girl having a seizure tries to yell but can't make a sound, her mouth gaping silently like that of a guppy in a fishbowl. A crazy-eyed woman clenches a syringe in her teeth to stifle a scream. A bald woman lies quietly on the bed after her chemotherapy session, staring at us with an expression in which dignity and self-pity are mixed. Eugene Richards's photojournalism is like an episode of *ER*, a maze of plot lines twisting through a throbbing morass of physical and emotional suffering. You can get sucked into the whirlpool of grief and pathos and then wind up angry at the lack of a satisfactory resolution to each mini-melodrama. Or you can block it all out, dismiss these gritty scenes as too intense to be realistic, and walk away satisfied and entertained.

Richards's pictures are so extreme that it's hard to believe he didn't stage them, playing up every scar, every missing tooth, every pore and hair follicle, in order to distract us from his own artistic manipulation of each scene. Moments of faith or renewal are always bittersweet, and usually the people in his pictures are not so much humans as they are parcels of stress, sadness, and fear, wrapped in human skin. Richards's photojournalistic credentials are as impressive as his visual artistry. He has devoted his career to raising awareness of the problems plaguing America's inner cities and rural south, and this show is just a tiny sample of his vast body of work, which includes the critically acclaimed books *Few Comforts* or *Surprises: The Arkansas Delta*, *Cocaine True*, *Cocaine Blue*, and *The Knife and Gun Club*. Mon.-Fri., 8 a.m.-7 p.m., UC Berkeley, 121 North Gate Hall, Hearst at Euclid, Berk. (510) 642-3383. (Lindsey Westbrook)



SEIZURE BY EUGENE RICHARDS

Circle." 100 original Camera Work photographs by pioneering photographers. Through April 29.

Asian Art Museum Golden Gate Park (near 10th Ave at Fulton); 379-8801. Wed-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths. "Taoism and the Arts of China." 150 works of art including scroll paintings, sculpture, calligraphy, textiles, ritual objects, and books from 500 B.C. to A.D. 1800 Through May 13. "Gods, Demon Slayers, and Princes: Scenes from the Lives of Krishna and Balarma." Paintings on the topic of the Hindu god Vishnu. Through Oct 7.

California Historical Society 678 Mission; 357-1848, ext 14. Tues-Sat, 11am-5pm. \$3, \$1 seniors and students, free for five and under and members. "Splendide Californie: French Artists' Impressions of the Golden State." More than 80 works of art from public and private collections. Through June 10.

California Palace of the Legion of Honor Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$7, \$5 seniors, \$4 for 12 to 17, free for 11 and under (free second Wed). Permanent exhibitions include a survey of art from the Renaissance to the modern era. "The Visual Art of John Cage: To Sober and Quiet the Mind." More than 50 prints by the composer-artist. Through April 30. "Prints in Bloom." Twenty-five prints by artists celebrating flowers. Through April 30.

Cartoon Art Museum 814 Mission (at Fourth St); (415) CAR-TOON. Tues-Fri, 11am-5pm; Sat, 10am-5pm; Sun, 1-5pm. \$5, \$3 students and seniors, \$2 children. "Comic Book Superheroes: Muscles, Tights and Good Intentions." Original art by cartoonists featuring popular superheroes along with lesser-known ones. Through April 22.

De Young Art Center 2501 Irving; 750-7640. Tues-Sat, 10am-4:45pm. Free. "Sirron Norris." Recent paintings. Ongoing.

Jewish Museum 121 Stewart; 543-8880. Sun-Thurs, noon-5pm. \$3-4, free for 12 and under and members. "Sophie Calle: Public Places — Private Spaces." Installation of photographs and texts by the French conceptual artist. Through June 28.

Museo Italo Americano Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors; free for 11 and under and on first Wed. "Glass and Design." When Paolo Venini moved from Milan to the Venetian coast and set up his first glassblowing shop in 1921, he brought along his cosmopolitan artistic taste. Thinking outside the lines of traditional Venetian glassmaking, he rejected the cumbersome decorative styles of the last two centuries and set new trends with his simple, contemporary designs. This show includes a representative sample from each era. Through April 29. (Westbrook)

Museum of Craft and Folk Art Fort Mason Center, Bldg A; 775-0991. Tues-Fri, and Sun, 11am-5pm; Sat 10am-5pm. \$1-3. (free Sat, 10am-noon; first Weds, 11am-7pm). "The West in Wood." Wood and mixed media figurative sculpture by Larry Williamson. March 31-May 27.

Pacific Heritage Museum 608 Commercial; 399-1124. Tues-Sat, 10am-4pm. free. "Half a Century of Chinese Paintings by Au-Ho-Nien." A display of works by the Chinese calligrapher, poet, and painter. Through Feb 8, 2002.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm. \$9, \$6 seniors, \$5 students, 13 and under and members free (free first Tues; half-price Thurs, 6-9pm). "Paul Klee: Conductor of Color." More than a dozen paintings provide insight into the artist's use of color. Through Tues/3. "Sol LeWitt: A Retrospective." Wall drawings, structures, works on paper, photographs, and books from the artist's personal collection. Through May 21. "Custom Built." A 20-year survey of work by Allan Wexler. Through June 24. "Points of Departure." Sixty works from SFMOMA's permanent collection. Through Sept 16.

San Francisco Performing Arts Library and Museum 401 Van Ness, Fourth fl; 255-4800. Tues, Thurs-Sat, 11am-5pm; Wed 11am-7pm. free. "Perpetual Motives: John Adams, Composer." A multimedia exhibit dedicated to the work of the American new music composer, including posters, programs, reviews,

photos, and other memorabilia. Through April 17.

Treganza Anthropology Museum San Francisco State University, Science Building, third floor, 1600 Holloway; 338-1642. Mon-Fri, 10am-4pm. "A Glimpse of Cuba." Photographs by Dr. Marilyn Wong and Dr. James Hirabayashi, prints by Liang Dominguez Fong, images by Esterio Segura, photos and video by Tonel, and video documentary by Rigoberto Lopez. Through June 1.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Thurs, 5-8pm). "Try This On!" Five shows exploring social identity: "Pierre et Gilles," "The Skateboard Project," "Paintings from the Greenheads Series," "German Indians," and "Cameron Jamie: Backyard Wrestling and Other Projects." Through May 6.

Bay Area

Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Sun-Thurs, 10am-4pm. \$3 donation. "Telling Time: To Everything There Is a Season." Part I of this two-year exhibition, **Museum of Anthropology** 103 Kroeber Hall #3712, UC Berkeley; (510) 643-1193. Wed-

Sun, 10am-4:30pm. "The Art of Research: Nelson Graburn and the Aesthetics of Inuit Sculpture." Collections of Inuit soapstone carvings. "Tzintzuntzan, Mexico: Photographs by George Foster." The UC Berkeley professor emeritus of anthropology exhibits his photographs, collected from 1945 to 1999.

Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm;

Sun, noon-5pm. \$6, \$4 seniors and students. "Elegant Fantasy." An exhibition of the jewelry of Arline Fisch. Through April 22.

"Fired by Ideals: Arequipa Pottery and the Arts and Crafts Movement." One hundred pieces of pottery produced by tuberculosis patients between 1911 and 1918. Through April 29. "Every Worker is an Organizer: Farm Labor and the Resurgence of the United Farm Workers." Fifty-eight pho-

tographs by David Bacon. March 30-Aug 26. **San Jose Museum of Art** 110 South Market, San Jose. (408) 271-6840. Tues-Wed and Fri-Sun, 10am-5pm; Thurs, 10am-8pm. \$7, \$4 seniors, students with ID, and children and youths 6-17, free for 5 and under (free first Thurs, half-price Thurs, 5-8pm). "Carmen Lomas Garza: A Retrospective." Works from the mid '70s by the San Francisco-based

Continued on page 86

Thurs April 5 & Fri April 6 8pm

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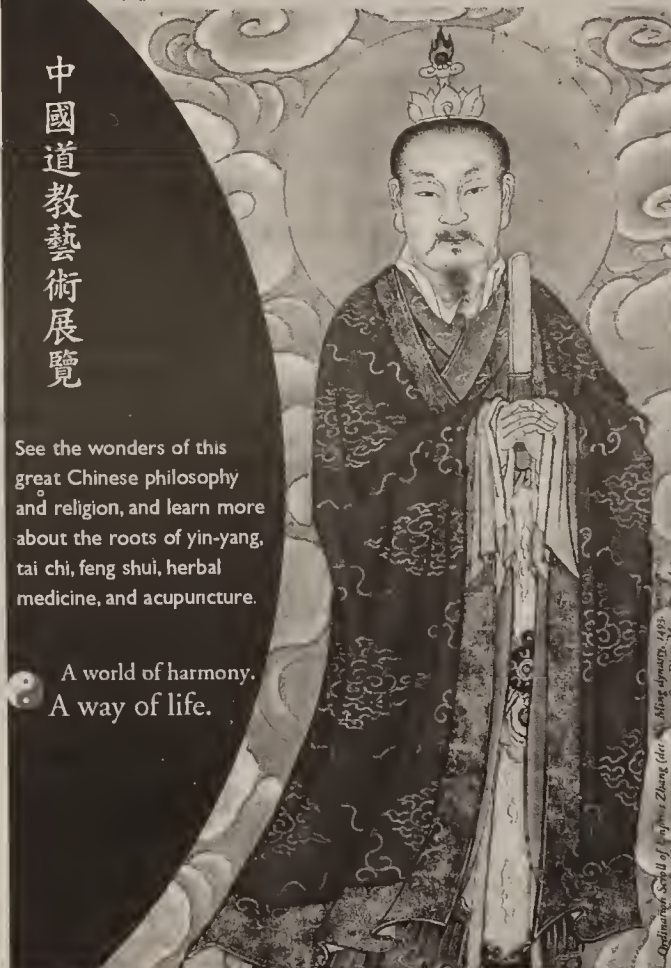
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The Asian Art Museum's presentation is made possible by the Society for Asian Art, the Bernard and Joan Foundation, Marjorie Rostker, Elise Carr, Fred Gordon, and Jane and Sanford Tom. The exhibition was organized by The Art Institute of Chicago, and is supported by the E. Rhodes and Leona B. Carpenter Foundation; the Estate of William Bronson Mitchell and Grace Slater Mitchell; the Henry Luce Foundation; the Freeman Family Foundation; and The W.L.S. Spencer Foundation. This exhibition is supported by the National Endowment for the Humanities and the National Endowment for the Arts, dedicated to expanding the understanding of cultural and artistic heritage.

MARCH 7—JUNE 28, 2001

SOPHIE CALLE

Public Places — Private Spaces

The Jewish Museum San Francisco is proud to present a photographic installation by French conceptual artist Sophie Calle inspired by the Orthodox Jewish tradition of the *eruv* — a symbolic enclosure allowing public space to be considered private property. Come view this highly anticipated project for which the artist interviewed Palestinian and Israeli residents of Jerusalem. This installation will be accompanied by a selection of Calle's photographs from Bay Area collections.

For information on special programs accompanying this exhibition, please call 415-591-8801.



Sophie Calle: *eruv* (detail), 1996
Collection of Musée d'Art et d'Histoire du Judaïsme

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art calendar museums & galleries

Museums

From page 85

artist. Through April 15.
UC Berkeley Art Museum 2626 Baucroft, Berk; (510) 642-0808. Wed, Fri–Sun, 11am–5pm; Thurs, 11am–9pm. \$6, \$4 seniors and youths, free for 12 and under, UC Berkeley students, and members. “Ernesto Neto/Matrix 190: A Maximum Minimum Time Space Between Us and the Parsimonious Universe.” A sculptural installation by Brazilian artist Ernesto Neto. Through April 15. “Muntadas — On Translation: The Audience.” Three installations by Muntadas. Through April 29. “Ed Osborn/Matrix 193: Vanishing Point.” Sound installation by Ed Osborn. Through May 13.

galleries

Opening

Artists' Television Access 992 Valencia; 824-3890. Mon–Sat, 10am–10pm. “Germ Warfare,” mixed-media installation by Sarah Lockhart. April 1–28.

Eleonore Austerer 540 Sutter; 986-2244. Mon–Sat, 10am–6pm. “Portraits and Figures,” a survey of 20th-century figurative works. Through Sat/31. “The Still Life Today,” works in various media by gallery artists. April 1–30. Bronzesculptures by Felipe Castañeda. Ongoing.

Canvas Cafe Gallery 1200 Ninth Ave; 504-0070. Mon–Wed, 11am–7pm; Thurs–Fri, 11am–9pm; Sat–Sun, 10am–9pm. “Homage to the de Young: A Painter's Farewell to the Old Museum,” work by Anna Conti. March 29–April 19. Painting by Dave Warnke. Wed/4, 4–9pm. Recent works by Anna Conti, Torri Lehman, Cynthia Hurtubis, Carin Rehinder, and Ellen Singletary. Ongoing.

Focus Gallery 2423 Polk; 567-9067. Tues and Thurs, noon–9pm; Sun, Wed, Fri, and Sat, noon–6pm. Exhibit by five Bay Area women photographers. Through Fri/30. “Frame 37,” mixed media by various artists (reception April 12, 6–9pm). April 3–28.

HANG 556 Sutter; 434-4264. Mon–Sat, 10am–6pm; Sun, noon–5pm. Recent work by Dana Martin McCutcheon (reception Mon/5, 6–8pm). April 5–26.

Headlands Center for the Arts 944 Fort Barry, Sausalito; (415) 331-2787. Tues–Fri, 2–6pm; Sun, 1–5pm. Works by Ray Beldner. Through Thurs/29. Charcoal drawings by Fred Hayes (artist's talk April 19, 8pm). April 2–May 3. **Herbst International Exhibit Hall** 385 Moraga; 824-6521. Thurs, noon–8pm; Fri–Sun, noon–5pm. “Remembering the Holocaust,” mixed-media paintings by Barbara Silo; “Visas for Life: The Righteous Diplomats,” a historical photographic exhibition about Holocaust rescuers. April 1–May 15.

Meridian Gallery 545 Sutter; 398-7229. Tues–Sat, 11am–5:30pm. “Water/Wood/Rock,” mixed-media collage and gouache by Katherine Porter. Through Sat/31. “Enigmata,” new works by Tim Whiten (reception Sat/7, 3–4pm). April 5–May 5.

The New Black Gallery 2120 Bryant; 648-7784 or www.thenewblack.org. “Charly Brown: Why I Love the Internet,” 100 new prints by Charly Brown. Sat/31, 5:30–9pm.

Presidio Alliance 563 Ruger; 561-3993. Mon–Fri, 11am–3pm or by appt. “The Artist's Way,” works by graduates of the Artist's Way workshop. Through Wed/28. “Rebuilding Lives — A Photo Essay of the Refugee Experience,” photographs by Hua Mgo. April 1–30.

Refusal 20 Hawthorne; 546-0158. Tues–Sat, 10am–6pm. “To your left is the South, to your right is the North, depending,” exhibition curated by Julie Deamer and four walls productions featuring various artists. Through Sat/31. “Untitled (From an Edition of 99,999),” an art installation by conceptual artist Jonathan Keats. Sat/31, 8pm.

San Francisco Women Artists Gallery 370 Hayes; 552-SFWA. Tues–Sat, 11am–6pm; Thurs, 11am–8pm; second and third Sun, 1–4:30pm. “Goddesses and Divas,” mixed-media works on the subject of the female form. Through Sat/31. “Earthly Delights,” an all-media exhibit celebrating the rites of spring (reception April 12, 5:30–7:30pm). April 3–28.

Marcel Sitcoske 251 Post; 434-4804. Mon–Sat, 10am–6pm. Works by Rainer Gross (reception Sat/31, 5–7pm). March 31–April 28.

Don Soker Contemporary Art 49 Geary; 291-0966. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. Selected paintings by Tim Rice (reception Thurs/5, 5–7pm). April 3–29.

spaceproject 1141 Polk; 749-3848. Call for hours. “Music Box,” new work by Nation (reception Fri/30, 6–9pm). March 30–April 27.

Bay Area

Lizabeth Oliveria Gallery 942 Clay, Oakl; (510) 625-1350. Tues–Sat, 10:30am–6pm. Recent work by Jon Rubin. Through Sat/31. “Riots and Assassinations,” paintings by Jerry King (reception Sat/7, 6–9pm). April 3–28.

Pacific Art League of Palo Alto 668 Ravenna, Palo Alto; (650) 321-3891. Mon–Fri, 9am–5pm; Sat, 10am–4pm. “Islands in the Sun,” paintings by Nancie Crowley. Through Fri/30. “Masked/Unmasked,” juried exhibit featuring works by league members. Through Fri/30. “Minzu — An Other China,” photographs of southeast China by Peggy Jacobson (reception Sat/7, 2–5pm). April 2–30.

Traywick 1316 10th St, Berk; (510) 527-1214. Tues–Sat, 11am–6pm. “Recent releases from Paulson Press,” works by James Brown and Caio Fonseca; “It's Not Easy Being Green,” installation and wall works by Amy Berk (both receptions Wed/28, 6–8pm). Both exhibits run March 28–April 28.

Ongoing

Alliance Française 1345 Bush; 775-7755. Mon–Thurs, 9am–9pm; Fri, 9am–7pm; Sat, 9am–1pm. “Homage to Rodin and Claudel: A Study of Light,” black-and-white photography by Lisa Wang. Through Sat/31.

Amersand International Arts 1001 Tennessee; 285-0170. Thurs–Fri, 10am–5pm and by appt. “The Hybrid Zoo,” mixed media by Miranda Lloyd; “Disposable Opulence,” mixed media by Rebecca Szeto. Both exhibits through April 20.

Arthaus 1053 Bush, Ste 2; 922-8219. Call for appt. “Revelations,” new works by various artists. Through Sat/31.

Artseal 1847 Larklin; 567-3523. Mon–Fri, 10am–6pm; Sat, 10am–5pm. “In the Spirit of Wm. Von Gloeden,” works by High Holland; rare and vintage photographs dating from 1900 to 1950. Both exhibits through Sat/31.

Base 720 York, no. 102; 401-9025. Tues, Fri–Sat, 11am–4pm; Wed–Thurs, 11am–9pm. “Bay Area Figure Show,” works by more than 10 Bay Area artists that reflect the human figure. Through Wed/28.

Bonnafont 946a Greenwich; 453-7643. Sat–Sun, 2–5pm. “Shadows,” works by Ann Barth. Through Thurs/8.

Bradford Campbell 251 Post; 677-0919. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. “SF et al.,” a group exhibition featuring paintings, drawings, and sculpture by various artists. Through Sat/31.

Braunstein/Quay 430 Clementina; 278-9850. Tues–Sat, 11am–5:30pm. New work by Patricia Tobacco Forrester and ceramic work by Robert Brady (reception Sat/31, 3:30–5:30pm). Through April 21.

J.J. Brookings Gallery 669 Mission; 546-1000. Mon–Sat, 10am–6pm. Mixed-media works by Matteo Massagrande. Through Sat/31.

Campbell-Thiebaud 645 Chestnut; 441-8680. Tues–Fri, 11am–5pm; Sat, noon–4pm. Paintings and drawings by James Weeks and Harry Bowden. Through Sat/31. Landscape paintings by Patrick Dullanty. Through Sun/1.

Canessa 708 Montgomery; 296-9029. Mon–Fri, 10am–2pm. Abstract expressionist paintings by Robert M. Church. Through Sat/31.

Dolby Chadwick 266 Sutter, Fourth fl; 956-3560. Tues–Sat, 10am–6pm. Figure drawings by Kim Frohsin. Through Fri/30.

City Art 828 Valencia; 970-9900. Wed–Thurs, Sun, noon–9pm; Fri–Sat, noon–midnight. “The Truth about Cats and Dogs,” paintings, prints, and photographs about felines and canines. Through Sat/31.

Culture Cache 731 Florida; 642-2360. Call for hours. “Fusionary: New Paintings by Man One and Freddi Cerasoli.” Through Sat/31.

Galeria de la Raza 2857 24th St; 826-8009. Tues–Sat, noon–6pm. “atlas(t)” includes painting, sculpture, installation, photography, digital art, video, and public performances by more than 35 Asian Pacific American and Latino artists. This is a truly intriguing show with many surprising inter-

sections and strata through which to navigate. I highly recommend setting aside a chunk of time to fully explore it. Through Sat/31. (Wilson)

Hackett-Freedman 250 Sutter, Fourth fl; 362-7152. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. “Marsden Hartley: Observation and Intuition,” modernist paintings by Marsden Hartley; new works by Marc Trujillo; “Shifting Ground,” recent paintings by Robert Birmelin. All exhibits through Sat/31.

Haines 49 Geary; 397-8114. Tues–Sat, 10:30am–5:30pm (first Thurs until 7:30pm). Works by Jonathan Seliger; project space installation by Susie Rosmarin. Both exhibits through Sat/31.

Jack Hanley Gallery 395 Valencia; 522-1623. Wed–Sat, 11am–6pm. Installation by Jim Lambie. Through Sat/31.

Hospitality House 146 Leavenworth; 749-2132. Call for hours. “Women's Secrets,” exhibit featuring works by homeless and at-risk women artists. Through Sat/31.

Kings Gallery 1187 Franklin; 776-4580. Mon–Fri, 9am–4pm; Sun, noon–2pm. “Nature Photos and Digital Art,” works by Aaron French (reception Sun/1, noon–2pm). Through April 29.

The Lab 2948 16th St; 864-8855. Wed–Sat, 2–7pm. “DNA CORN,” a project by Kathleen Rogers in collaboration with composer Carl Stone. Through Sat/7.

Luggage Store 1007 Market; 255-5971. Wed–Sat, noon–5pm (or by appt). “Bae” explores sexuality and cultural identities of Filipino men and women who live in America. Terry Acebo-Davis welcomes home the manong — the generation of men, known as the “bachelor society,” who came to the United States in the '20s, leaving their families behind.

Hemp mats with the names of the estranged men painted in red have been laid across the floor. Sitting atop one of the mats is a single pair of bronze *tsinelas* (traditional women's sandals), perhaps a symbol of reunion.

Through a series of Xerox transfers taped together like a quilt and hanging against the wall, artist Rico Reyes is featured boogying down in his piece *Disco Shroud*. At first glance the work seems playful and fun, yet with time a sense of sorrow prevails.

Through Sat/31. (Wilson)
Michael Martin 251 Post; 217-0700. Mon–Sat, 11am–5:30pm and by appt. “Sight Unseen,” recent photographs by Leonard Nimoy and Nick Czap. Through Mon/2.

Meyerovich 251 Post, Fourth fl; 421-7171. Mon–Fri, 9:30am–6pm; Sat, 10am–5:30pm. “Miró: Color Etchings and Lithographs, 1972–1978,” works on paper by Joan Miro. Through Tues/10.

Mission Cultural Center 2868 Mission; 821-1155. Mon–Sat, 10am–5:30pm. “Solo Mujeres” is a powerful, poetic, and engaging collection of art by 26 Latin American women living in San Francisco who explore and convey a range of subjects and emotions. Sarah Hughes's stirring project

Sexy/Safe investigates personal and environmental factors that influence how women present themselves publicly. Hughes began interviewing and photographing women in San Francisco and East Bay neighborhoods in 1999, posing questions such as, “Do you think about what you're wearing when you walk out the door?” and “When does sexy become trashy?” Holly Calica's *Family Series* and Christy Majano's portraits of her mother and grandmother highlight the value of family connections. Meanwhile Josephina Lara and Celia Herrera Rodriguez each use images of flowers to symbolize sensuality and beauty in their works. “Solo Mujeres” also includes a film and video series on Thursday evenings at 7 p.m. Through Sat/31. (Wilson)

Octavia's Haze 498 Hayes; 255-6818. Tues–Sat, noon–6pm; Sun, 11am–5pm. Various works by Shawn Man Rolda. Through Sun/8.

111 Minna Gallery 111 Minna; 974-1719. Tues–Fri, 1–7 p.m.; Sat, 4–7 p.m. “Art for Mutants,” paintings and drawings by KRK Ryden. In crazy, vivid colors, happy housewives consort with potatoes, Buicks, and cartoon characters in apocalyptic Dr. Seussian landscapes. Giant tiki heads leer at nubile young women, and science teachers dissect enormous worms in front of green, orange, and purple children. KRK Ryden thinks of himself as a guerrilla collage artist who uses a paintbrush instead of scissors

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Gallery Opening: Meadowsweet Dairy Artists' Reception April 6, 6-9PM

Live Jazz by: Howard Nett, Julian Rose & Adam Goodhue
March 19 - May 15, 2001 (Gallery Hours: 12-6 PM daily)

The art of Meadowsweet is one of collaboration: four artists using objects found in nature and reworking them into art. Wood washed up on the beach - driftwood forms and plywood flats - are minimally worked to keep original elements. Burnt wood salvaged from recent forest fires have an almost eerie almost magical element.



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and paste. He hopes to combat the mind-numbing effects of our mass media by scrambling and recombining the detritus of popular culture — game shows, logos, children's stories, and more — forcing us to think critically about the info-glut and what it all means. True, his paintings usually wind up looking more like eye candy than the stuff of which cultural revolutions are made. You gaze around the room and realize, hey, here's a guy who likes spuds, tikis, hot rods, and retro-lookin' gals. Cool! There's nothing wrong with painting what you love, and Ryden follows his recombinant artistic logic to all kinds of interesting conclusions.

Through April 15. (Westbrook)
Place Pigalle S20 Hayes; S52-2671. Sun-Wed, 4pm-midnight; Thurs-Sat, 4pm-2am. "Diary of a Love Junkie," new works by Deborah Gibbon. Through Tues/10.

Pond 214 Valencia; 437-9151. Wed-Sat, 1-7pm; also by appointment. Sculptures by Sean Bluechel. Through Sun/1.

Thomas Reynolds Gallery 2291 Pine; 441-4093. Wed-Fri, 1-6pm; Sat-Sun, 12-6pm. "Your Wall," a group photography show by five artists. Through April 14.

Diego Rivera 800 Chestnut; 771-7020. Daily, 9am-9pm. Digital media installation by Ethan Vosburgh and Brook Kierit. Through Sat/31.

Ruby's Clay Studio and Gallery 552A Noe; 558-9819. Sun-Sat, 9am-7pm. "nothing precious," high fire pottery and ceramic sculpture by Sarah Friesema. Through Mon/2.

San Francisco City Hall 1 Dr. Carlton B. Goodlett Place; 626-7498. Mon-Fri, 8am-8pm; Sat-Sun, noon-4pm. Black-and-white photographs by 27 members of the Bay Area Photographers Collective. Through May 5. "Across an Ocean: Chinese Communities," photographs by Robert Welsh. Through June 17.

San Francisco Museum of Modern Art Rental Gallery Fort Mason, Bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm. Paintings by Elena Zolnitsky and Heidi Bruckner; drawings by Lawrence Chin and Patricia Thomas. Through Fri/30.

Space 743 743 Harrison; 777-9080. Wed-Sat, noon-5pm; also by appointment. "Bodyparts: An Exploration of the Body in 2-dimensions," collaborative drawings and individual paintings by Mary Joy Scott and Monica Johnson. Through Sat/31.

Terrain 165 Jessie, Second fl; 543-0656. Wed-Sat, 11am-5:30pm. "Jessie Street Farewell," art, furniture, and sculpture stand moving sale. Through Sat/31.

39th Exposure Gallery and Studio San Francisco Film Centre, Bldg 39, 39 Mesa, Studio 4; 561-3123. Call for hours. Portraits by Mikhail Lemkhin. Through Sat/31.

333 Bush Street 333 Bush; 673-3756. Mon-Sat, 7am-6pm. "Peanuts and Crackerjack," paintings by Rob Cox celebrating the 2001 baseball season (reception Mon/5, 5-7pm). Through April 27.

Toomey-Tourell Fine Art 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. Sculpture by Lynda Benglis. Through Sat/31.

Vorpal 393 Grove; 397-9200. Tues-Sat, 11am-6pm. "Beaux and Eros," exhibition of romantic and erotic art. Through Fri/30.

Stephen Wirtz Gallery 49 Geary, Bankers Investment Building; 433-6879. Call for hours. "Selections: 1980-2000," photographs by Catherine Wagner. Through Sat/31.

Bay Area

Babilonia 1808 1808 Fifth St, Berk; (510) 549-1808. Wed-Sat, 11am-6pm. "Circos Globulos," selected works from the Babilonia Wilner private collection. Through Sat/31.

Bedford Dean Lesher Regional Center for the Arts 1601 Civic, Walnut Creek; (510) 295-1417. Tues-Sun, noon-5pm (also Thurs-Sat, 6-8pm). "Adrift," paintings, drawings, and sculpture dedicated to the subject of boats. Through Sun/1.

Emery Station S858 Horton, Second Fl, Emeryville; (415) 474-5150. Mon-Fri, 8am-6pm. "The Emeryville Project," work by Jean Collier Hurley. Through Fri/30.

Fig Tree Gallery 2599 Eighth St, Space #42, Berk; (510) 540-7843. Sat-Sun, 11am-5pm. Group show featuring drawings, paintings, and collage by Minhee Park, Pablo Tellez, Adeleh Maghaddam, and Suzanne Yee. Through Sun/1.

!hey! 4920B Telegraph, Oakl; (510) 428-2349. Tues-Sat, 11am-6pm; Sun, 11am-5pm. Re-

cent works of Narangkar Khalsa and Pete Glover. Through Sat/31.

Kala Art Institute 1060 Heinz, Berk; (510) 549-2977. Tues-Fri, noon-5pm and by appointment. "Contemporary Photogravure." The technique of photogravure dates back to the mid 1800s; it is an intaglio process in which a photographic image is acid-etched onto a copper plate, which is then inked and run through a press to make prints. The final result is elegant, somewhere between a photograph and a charcoal drawing, with an incredible range of soft gray tones. The most interesting works in the show come from the relatively few artists who use photogravure to inscribe seemingly mundane and obviously contemporary subjects with an element of sophistication. Noah Lang's *Doggie Diner* is a poignant example: the well-known Great Highway-Sloat canine landmark is small in a lower corner of the image, and the rest of the picture is empty except for a finely shaded sky. Through Fri/30. (Westbrook)

John F. Kennedy University Arts and Consciousness Gallery 2956 San Pablo, Berkeley Business Center, Berk; (510) 649-0499. Mon-Fri, 11am-5pm. "Breaking the Surface: Telling Stories," books and wooden panels by Nancy O'Banion. Through Fri/30. **La Peña Cultural Center** 3105 Shattuck, Berk; (510) 849-2568. Call for hours. "Rebirth," multigenerational exhibit celebrating 11-year-old artist Martín Gutierrez. Through Sat/31.

A New Leaf 1286 Gilman, Berk; (510) 525-7621. Wed-Sun, 10am-5pm. "Website Premiere," new works by various artists. Through Sun/1.

Salmon Graphics Art Gallery 1728 University, Berk; (510) 548-0293. Mon-Fri, 2-6pm and by appt. "Everyday Miracles," paintings by Michelle Echenique. Through Fri/30.

San Marco Gallery Alemany Library, Dominican University of California, San Rafael; (415) 898-0372. Mon-Fri, 10am-5pm; Sat-Sun, noon-4pm. "Drawings," paintings and drawings by Beth Van Hoesen. Through Sat/31.

UC Berkeley Graduate School of Journalism UC Berkeley, 121 North Gate Hall, Hearst at Euclid, Berk; (510) 642-3383. Mon-Fri, 8am-7pm. "Eugene Richards: Photographs." Through Fri/6. See Critic's Choice.

stage

Stage listings are compiled by Sarah Han. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Brad Rosenstein. Dance commentator is Sina Belmar. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

BEE Lorraine Hansberry Theater, 620 Sutter; 474-8800. \$22-30 (preview \$20). Previews Wed/28. Thurs/29, 8pm. Opens Fri/30, 8pm. Runs Thurs-Sat, 8pm; Sun, 2pm. Through April 15. The Lorraine Hansberry Theater presents the newest production by San Francisco playwright Prince Gomolvilas about a Korean American man who is only visible to an African American woman. **Enrico IV** Geary Theater, 415 Geary; 749-2228. \$15-61 (previews \$11-38). Previews Thurs/29-Tues/3, 8pm. Opens Wed/4, 8pm. Runs Tues-Sat, 8pm (also Sat and Wed, 2pm, except Wed/4 and April 18; Tues/10, 7pm show replaces 8pm show); Sun, 2pm. Through April 29. An Italian nobleman attending a costume party falls from his horse and is knocked unconscious. This play, directed by Carey Perloff, begins 20 years later, when the nobleman awakes in his costume and believes he is 11th-century King Enrico IV. **House of Lucky Magic Theatre**, Fort Mason Center, Bldg D, Marina at Laguna; 441-8822 or www.magictheatre.org. \$8-30. Opens

Fri/30, 8pm. Runs Wed-Sat, 8pm; Sun, 2:30pm. Through April 29. Frank Wortham's latest solo show, previously at the Marsh Theater, follows Harper Jones, a poet whose life revolves around drugs, alcohol, sex, and poetry slams.

Ongoing

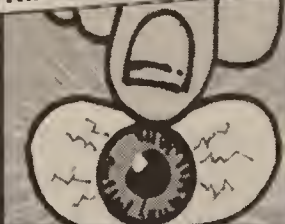
As You Like It Theatre Rhinoceros, 2926 16th St; 861-S079. \$12-20. Thurs/29-Sun/1, 8:30pm. The Cutting Ball Theater takes a crack at Shakespeare, their Forest of Arden becoming a surreal neon green dreamscape of distorting mirrors and memento mori. Things get off to a shaky start, but director-designer Rob Melrose's '70s psychedelic concept eventually starts to bear comic fruit, and the scenic design is one of the most successful transformations of the Theatre Rhino Studio I've seen to date. The large, uneven cast seems to be having fun, and Richard Bolster's Orlando, David Sinaiko's Touchstone, and William Boynton's turns as a wrestler and a shepherd all shine. Elizabeth Bullard is a pallid Rosalind but, interestingly, does fine work as her masculine alter ego Ganymede — it's amazing what a difference a pair of pants makes. Some judicious cutting might have helped, but at its best this production catches the play's loopy romantic fizziness and genuine strangeness. (Rosenstein)
Done to Death Venue 9, 252 Ninth St; 289-2000. \$10-15. Thurs-Sat, 8pm. Through Sat/7. When Walt Hooverman decides to direct a community theater production of *Death of a Salesman*, his dysfunctional family mirrors the lives within Arthur Miller's play.

Don't Make Me Look Too Psychotic Bannan Place Theater, 50A Bannan; 986-4607. \$14-17. Thurs-Sat, 8pm. Through April 14. Violently unhealthy relationships are the driving force behind Bruce Pachtman's hilarious solo show. Pachtman developed this autobiographical piece after dating a particularly incendiary woman. *Psychotic* is

Continued on page 88

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Ongoing

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gut-hustlingly funny, which is no small feat considering the seriousness of the material, (Joshua Medsker)

Eleemosynary Shelton Theater, 533 Sutter; 255-8821. \$20. Fri/30-Sat/31, 8pm; Sun/1, 2pm. The Rough Theatre Company examines mother-daughter relationships between three women.

◀ **lo — Princess of Argos!** Exit Stage Left, 156 Eddy; 751-5922. \$10-20. Fri-Sat, 8pm (also Mon/2 and Mon/9, 8pm). Through April 14. If you think you're having a bad day, cast your thoughts on lo, princess of Argos, who was exiled by her father King Inachus, seduced and abandoned by Zeus, turned into a cow, and left to wander in the desert with a stinging gadfly locked in her skull. According to this Art Street Theatre production, the "cow-horned maiden" of Aeschylus' *Prometheus Bound* has aged quite gracefully and is now the star of her own lounge act. Microphone in hand and Jack Daniels at the ready, lo (Beth Wilmurt) takes us on a musical journey through her horrendous past. Backed by her singing and dancing Grecian Three (Kevin Clarke, Loren Nordlund, Janet Roitz), this self-

aware bovine sings the blues but can never quite ease the maddening buzz in her head. Writer, director, and lyricist Mark Jackson and composer-lyricist Marci Karr completely nail the show-bizzy tone, and the show's dozen songs are completely thrilling in their wit, insight, and heart. Don't miss this inspired gem. (Rosenstein)

Love! Labour! Loss! Exit Theatre, 156 Eddy; 626-2665. \$15. Fri-Sat, 8pm. Through April 14. "Do you love me?" queries She (Danielle Thys) to He (Leo Lawhorn) at the opening of Edward Albee's *Counting the Ways*, the first of the one-act comedies ruminating on the subject in Isis Arts Collective's tripartite program. Director Mike Ward's own *Decaf* and Tom Kelly's *Points of View* follow the lead, riffing on the amatory content and absurdist form of Albee's sparkling piece. Albee's offers the most bite and includes the evening's standout performance in Thys's wonderful *She*. *Decaf* is a stiff riff, too labored to work. *Points of View* incorporates a performance of *Counting* to spoof the tensions between the theater's components: actor, director, playwright, audience, and critic. Though the pace was sluggish, the skit has charm, turning Albee's question back on the theater itself, where its devotees answer with a resounding "yes." (Avila)

Martin Yesterday New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$15-25. Wed-Sat, 8pm; Sun, 2pm. Through Sat/7. Matt (Scott Cox) is a young gay cartoonist writing one of the hottest strips around, but for all his money and notoriety he's dissatisfied, looking to settle down with Mr. Right. He thinks he's found him in Martin (Lee Corbett), a mature, sensitive city official, but gradually some unsavory cracks begin appearing in Martin's perfect plaster. Canadian playwright Brad Fraser has demonstrated a real talent in the past, but the characters, situations, and dialogue here feel almost entirely synthetic. It's hard to summon up much concern for characters who have all the dimensionality of a pop-up video. Cox manages to put some human appeal in Matt's dilemmas, and Jennifer Reynolds and Jeffrey White make the most of roles that are little more than functionaries of the slender plot. (Rosenstein)

Runs with Scissors The Marsh, 1062 Valencia; 826-5750. \$10-15. Thurs/29-Sat/31, 8pm. Bayla Travis and Liz White's funnier-than-average sitcom revolves around the stunted adolescence of an endearing neurotic named Liz (Liz White). Undernurtured by her overbearing mother (Alison Lustbader) and overpampered by her underachieving boyfriend (Dan Wilson), Liz struggles to maintain equipoise under a hail of neurotic tendencies and emotional disorders, often at the expense of exasperating her well-adjusted dyke roommate, Sabrina (Pamela Beitz). Each attempt to control her dysfunctional self becomes the basis for one of three comic "episodes," all of which display some fine writing and sharp ensemble work. A flock of friends provide moral support or, alternately, a support group, as the need arises. White's performance reflects a mature comic style, while Bayla Travis's direction manages a large cast with grace. Think of it as "I Love Lucy in the Sky with Diamonds." (Avila)

69Stories — One Pervert's Tale Phoenix II Theatre (upstairs), 655 Geary; 675-5995. \$12-18. Thurs/29-Sat/31, 8pm. Writer-performer Mollena Williams' solo show details the emergence of her submissive self and her adventures in San Francisco's BDSM community. Williams charts her avid if confusing desires from New York to L.A. through a succession of boyfriends, girlfriends, and sometimes no one at all. But it's her rough and tumble fling with an English musician that first introduces her to submission in all its forms, and her (eventual) joyful acceptance of the "pervert" label leads her to successively wilder scenes and a surrogate family of fellow enthusiasts in San Francisco. As a performer Williams is abundantly generous, unafraid to bare body and soul while serving as a chatty and charming guide to the wild side. But the show is relatively shapeless, and despite Williams' radiant

presence and her fitfully engaging stories, the evening ultimately seems more confessional than theatrical. (Rosenstein)

Valparaiso Actors Theatre of San Francisco, 533 Sutter; 296-9179. \$25. Thurs-Sat, 8pm; Sun, 7pm. Through April 21. Don DeLillo returns to playwriting after a 10-year hiatus with this comedy about man on a mixed-up journey to Chile. **Vincenzia's Talking Machine** Exit Theatre, 156 Eddy; 673-3847. \$10-12. Tues-Wed, 7pm. Through April 11. Erica Blue depicts the life of solitude led by a young imprisoned woman who has disgraced her family. **Watching Porn** Phoenix Theatre, 665 Geary; 359-0880. \$15-25. Thurs-Sat, 8pm. Through April 21. Playwright and director Paul Mendoza explores what happens to a man obsessed with pornography in this dark, suspenseful drama.

Bay Area

Action Movie: The Play Eighth Street Studio, 2525 Eighth St, Berk; (510) 464-4468. \$7-12. Fri-Sat, 8pm. Through April 21. Impact Theater presents their latest play, complete with choreographed fight scenes.

◀ **The Crucible** Marin Theatre Company, 397 Miller, Mill Valley. \$15-40. Wed/28-Thurs/29, 7:30pm; Fri/30-Sat/31, 8pm (also Sat, 2pm); Sun/1, 2 and 7pm. Paranoia reigns in 1692 Salem as the hunt for witches escalates into full-fledged tragedy. For my money it's not *Death of a Salesman* but *The Crucible* that ranks as Arthur Miller's masterpiece, and it gets an absolutely first-rate production at Marin Theatre Company. Rod Gnap and Anna Darragh are superb as John and Elizabeth Proctor, beautifully charting their struggles of personal guilt and public conscience, and Jessa Brie Berkner, Chris Ayles, Pat Parker, and Michael James all do excellent work in an enormous and uniformly fine cast. Director Lee Sankowich and designers Steve Coleman (set), Kurt Landisman (lighting), Callie Floor (costumes), and Don Seaver (sound) create a vivid, spare, and haunting world. This classic of devotion and despair, absurdity and horror is rendered with tremendous craft and emotional power. (Rosenstein)

Far East Lucie Stern Theatre, 1305 Middlefield, Palo Alto; (650) 903-6000. \$20-38. Wed-Sat, 8pm (no shows Sun/4-Mon/5); Sun, 2pm (Sun/1, 7pm show replaces 2pm show). Through Sun/8. Assigned to a base near Tokyo in the mid 1950s, Naval reserve lieutenant "Sparky" Watts (Darren Bridgett) immediately becomes involved with a Japanese woman, an attachment his commander's neglected wife (Julie Eccles) does everything she can to undermine. A.R. Gurney's semiautobiographical play uses a broader canvas than is usual for the playwright, utilizing a veneer of Kabuki and Noh techniques to tell the story. Cultural tourism is part of an overloaded agenda here that includes racism, homophobia, and American foreign policy, but the play itself often falls victim to a similarly superficial view. (Rosenstein)

The Oresteia, Part One Roda Theatre, Berkeley Repertory, 2015 Addison; (510) 647-2949. \$15.99-\$51. Wed/28, Sun/1, Sat/7, 7pm; Thurs/5, 8pm (also Sat/31, 2pm). See www.berkeleyrep.org for rest of schedule through May 6. Berkeley Rep is boldly opening its new 600-seat proscenium theater with Aeschylus' entire *Oresteia* trilogy, and the two mammoth undertakings are a beautifully considered match. The trilogy, presented in two parts in rotating repertory, opens with *Agamemnon*: the house of Atreus is mired in stygian gloom, its internal cycles of bloodshed only just beginning in the aftermath of the Trojan War. Aeschylus ain't easy, and Robert Fagles's translation preserves his ambiguity and density while adding some modern flourishes. Codirectors Stephen Wadsworth and Tony Taccone revel in the poetry even as they struggle to animate its often static nature. Their overall aim is clearly toward immediacy and humanity, yet the result (at least in Part One) often feels studied and ponderous. The newly dubbed Roda Theatre is marvelous, however, a vibrant space that manages to combine scale and intimacy. (Rosenstein)

The Oresteia, Part Two Roda Theatre, Berkeley Repertory, 2015 Addison; (510) 647-2949. \$15.99-\$51. Thurs/29-Sat/31, Tues/3, Fri/6,

8pm; Sun/1 and Sat/7, 2pm; Wed/4, 7pm. See www.berkeleyrep.org for rest of schedule through May 6. See "Three-dimensional," page 49.

The Tempest LaVal's Subterranean Theatre, 1834 Euclid; (510) 237-7415. \$8-10. Thurs-Sat, 8pm. Through April 14. Stanley Spenger directs this Shakespearean romantic tale.

dance

Capacitor King Street Garage, 174 King; 820-4860. Fri, 10pm. \$15. The company brings their blend of circus, fire, stunts, and dance to the warehouse floor of the electronic music dance party with *Flux Capacitor*. DJs Ellen Ferrato, Chameleon, Kramer, and Ethan Miller appear along with contemporary composer Thomas Day. Visuals by Telemetric and Dimension 7.

Eifman Ballet Palace of Fine Arts Theater, 3301 Lyon; 392-4400. Thurs-Sat, 8pm (also Sat, 2pm); Sun, 2pm. \$35-55. See 8 Days a Week, page 63.

'Noc Your Sox Off! Dance Mission Theater, 3316 24th St; 826-4401. Fri-Sat, 8pm. \$10. *Noc Your Sox Off!* is a choreography showcase of emerging choreographers. Artists are chosen on a first-come first-serve basis as part of Dance Brigade's effort to support dance-makers at every stage of development.

This weekend features choreography by Leyya Tawil, Sofia Gorman, Dorothy Fitzer, Fredrika Keefer, Deirdre Murphy, Meadow Lays, Tanya Vlach, Anthony Ahkoi, Kirsten Williams, Jared Kaplan, Jennifer Moxley, Tom O'Donnell, and Dawn McMahan. **'Pilot 34'** ODC Theater, 3153 17th St; 863-9834. Wed, 8pm. \$8-12. The Pilot Program showcasing the Bay Area's emerging choreographers is in its 10th year and going strong. Its 34th installment, *Shattered*, features an athletic duet by Kate Corby, a female quartet by Laura Derosier, a solo by Tonya Hagey, a men's trio by Jared Kaplan, a dance for five women by James Soria, and a trio by Heike Wrede.

◀ **Lizz Roman and Dancers** cell space, 2050 Bryant; 244-4686. Fri-Sat, 8:30pm. \$12-15. If you have the slightest interest in seeing why the Bay Area is still the place for dancers, take in Lizz Roman's octet in the not-quite hour-long show she calls *Cellidance*. Supposedly named after its venue, cell space, which the work physically explores — using its walls, balconies, banisters, ramps, doorways, and a foamy sofa — *Cellidance* is also a good demonstration of what advocates of release technique mean when they talk about dancing on a cellular level. To watch Roman's dancers — who with the utmost ease and grace can be languid and focused in one moment and effortlessly kicking attacks in the next — is just breathtaking. To have a fierce yet fluid Linda Cane inhabit the same universe with a torrential yet ever so lyrical Lucy Epstein is exhilarating. But there are more: Sara Dorsey, Eli Nelson, Evan Saunders, Nicole Dessoye, Mandy Christiansen, and Kerstin Kussmaul — all different, yet all coming from the same place. In the loosely structured, though not particularly original, choreography, Roman proves that sometimes the dancer is the dance. And that can be enough. (Felciano)

San Francisco Ballet War Memorial Opera House, 401 Van Ness; 865-2000. Tues, 8pm. \$10-110. The company performs Julia Adam's *Night*, Roland Petit's *L'Arlesienne*, and Balanchine's *Symphony in Three Movements*.

Paul Taylor Dance Company Yerba Buena Center for the Arts Theater, 700 Howard; 978-ARTS. Wed-Sat, 8pm (also Sat, 2pm family matinee); Sun, 2pm. \$6-45. It's hard to believe one choreographer stands behind the Paul Taylor Dance Company's repertory. The ideas, movement, structures, and sentiment vary so much from piece to piece. Program A features *Cascade Profiles*, *Big Bertha*, and *Szyggy*; Program B offers *Arabesque*, *Funny Papers*, and *Musical Offering*; and Program C includes *Dandelion Wine* (West Coast premiere), *Fiends Angelical* (West Coast premiere), and *Company B*. Saturday's family matinee is a short program featuring *Funny Papers* and *Szyggy*. (Belmar)

Mel Wong Dance Company ODC Theater, 3153 17th St; 863-9834. Fri-Sat, 8pm. \$12-15. Former Merce Cunningham dancer cum Santa Cruz choreographer Mel Wong pre-

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stage calendar

sents *Segue*, an evening of five premieres. Soloist Silvia Martins performs *The Arrival* with music by Peter Cor. Wong reminisces about his years in the Cunningham company in his new historical solo, *3rd Avenue and 33rd Street*. The company performs three group works: a theatrical piece titled *That's My Secret*, the lyrical *Veil*, set to a Philip Glass score, and a new interpretation of Stravinsky's *Rite of Spring*, which includes a solo by Martins.

performance

'Elf Hill' SomArts Gallery, 934 Brannan; 468-9664. Sun, 5-10pm. \$10. The fifth annual April Fool's Day celebration, inspired by Hans Christian Anderson's tale "The Elf-Hill," features a maze walk, belly dancers, a polka dance, musical performances, and food.

• **'Euphorium'** Building 920, Mason St, the Presidio (enter through the Crissy Field gate at Marina Blvd); 332-9454. Extended run: Wed-Thurs, 7-10pm; Fri-Sat, 7pm-midnight; Sun, 3-7pm. \$12-15. Through April 21. Another beguiling conception from Chris Hardman and the folks at Antenna, this virtual opium trip allows you to become Samuel Taylor Coleridge composing his classic fever-dream poem, "Kubla Kahn." (Rosenstein)

'Fires in the Mirror: Crown Heights, Brooklyn and Other Identities' Ehrer Theatre, 755 Ocean; 333-4021. Thurs-Sat, 7:30pm. \$3-5. The Lick-Wilmerding High School drama program performs Anna Deavere Smith's drama about race and class conflicts occurring in Brooklyn in the early '90s.

'Home' Locus Arts, 1640 Post; 269-0698. Wed, 8pm. \$5 donation. Locus Arts, a nonprofit group promoting the Asian Pacific American community through the arts, presents a night of music, poetry, and readings about the concept of "home."

'Pier 39 Street Performers' Festival' Pier 39; 705-5500. Sun, noon-5pm. Free. Bay Area street jugglers, comedians, unicyclists, and ropewalkers showcase their talents.

'Uncle Paul's Dark Kabaret' Great American Music Hall, 859 O'Farrell; 478-BASS. Wed, 8pm. \$25-30. Magician Paul Nathan presents his bizarre circus-inspired show featuring Eric McFadden, Jason McPherson, Kitty Kannibal, Chris Carney, the Moving Arts Dance Collective, and other guests.

Bay Area

'The Adventures of Connie Chancela' Headlands Center for the Arts, Fort Barry Bldg. 944, Eastwing, Sausalito; (415) 331-2787. Sun, 4pm. \$5-8. Maria Elena Gaitán presents her solo performance as Connie Chancela, a barrio historian who takes us through 150 years of U.S./Mexico border history.

'The Future of American Transportation' Mills College Concert Hall, 5000 MacArthur, Oakland; (510) 430-2296. Fri, 8pm. Free. Jorge Boehringer directs this five-act multimedia opera.

comedy

Brainwash Cafe and Laundromat 1122 Folsom; 861-3663. Thurs, 8pm: open mic with host Tony Sparks, free.

Buchanan Grill 3653 Buchanan; 563-2802. Mon, 9pm: SNAFU Improv Comedy, \$2.

Cobb's Comedy Club 2801 Leavenworth; 928-4320. Wed, Mon-Tues, 8pm: All Pro-Comedy Showcase, \$7. Thurs-Sun, 8pm (also Fri-Sat, 10pm): Kathleen Madigan with Scott Silverman and W. Kamau Bell, \$10-15.

Double Play Bar and Grill 2401 16th St; 643-8188. Fri, 8:30pm: Hyena Comedy Showcase featuring 11 comics, \$5.

Luggage Store 1007 Market; 255-5971. Tues, 8pm: open mic with host Tony Sparks, \$1-3. **The Marsh** 1062 Valencia; 826-5759. Sat, 9pm: stand-up comedy open mic, \$7. Sat, 10pm: Mock All-Star Comedian Showcase, \$7.

One World Cafe 1799 McAllister; 776-9358. Fri, 7:30pm: open mic with host Corrine Pettes, free.

Piaf's 1686 Market; 541-5610. Mon, 8pm: Gay Comedy Showcase, with host Lisa Geduldig and featuring Janis Lipton and Bridget Schwartz, \$5.

Punch Line 444 Battery; 397-4337. Fri-Sat, 9pm and 11pm. Bobby Slayton, \$20.

Rasselas 1534 Fillmore; 921-2051. Sat, 7pm: S.F. Comedy Beat, with comedy, improv, and music, \$7.

Bay Area

400 Club 400 29th Ave, Oakland; (510) 261-1108. Wed, 9pm: open mic with host Tony Sparks, free.

Jazz Performance Center 1801 Jefferson, Oakland; (510) 982-0490. Sat, 8:30pm: All-Pro Comedy Showcase, \$5.

Paramount Theatre 2025 Broadway, Oakland; (510) 465-6400. Thurs, 7pm: Jerry Seinfeld and Mario Joyner, \$35-50.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

Wednesday: Cody's Books 2454 Telegraph, Berk; (510) 845-7852. Craig Van Riper and Jaime Robles read, 7:30pm, \$2 donation. Consulate General of Japan 50 Fremont, Suite 2200; 986-4383. Reading by Linda Watanabe McFerrin, 5:30pm, free. La Peña

Continued on page 90

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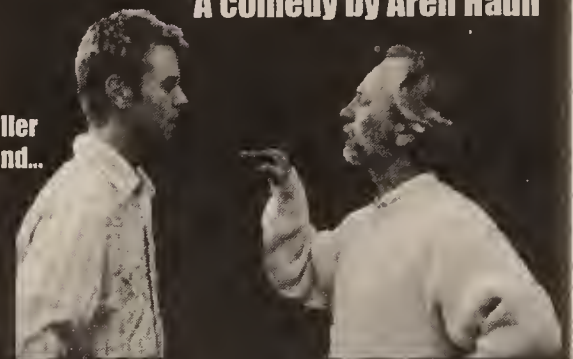
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film calendar first runs, rep films, & movie clock

Spoken word

From page 89

Cultural Center 3105 Shattuck, Berk; (510) 849-9397. Café poetry, hosted by Rain, followed by open mic 7:30pm, \$2. **San Francisco Main Library Hornet Gay and Lesbian Center, 100 Larkin; 557-4251.** Dan Bellm reads, 6:30pm, free.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082. Poetry slam with Charles Ellik, 8:30pm, \$5. **University of San Francisco Lone Mountain Campus 2800 Turk; 422-6066.** Reading by Norman Fischer, 7:30pm, free.
Thursday: Black Dot Cafe 2330 International, Oakl; (510) 533-6629. "The Word," the Black Dot Artist Collective presents spoken word and live music, 9:30pm, \$3. **Café Firenze 2116 Shattuck, Berk; (510) 644-0155.** Featuring Georgia Popoff and host Mark States, 7pm, free. **The Poetry Center SFSU, Hum 512, 1600 Holloway; 338-1527.** Reading by Milton Murayama, 4:30pm, free.
Friday: Cafe International 508 Haight; 552-7390. A night of readings featuring Angela Marie Davis and Kelli Parish, followed by open mic, 8pm, free.
Saturday: Jon Sims Center for the Arts 1519 Mission; 554-0402. "San Francisco in Exile," queer spoken word performance, 9pm, \$5-10. **San Francisco Main Library Koret Auditorium, 100 Larkin; 512-8812.** "Dialogue Among Civilizations Through Poetry," Poetry Inside Out hosts a bilingual reading by student translators of San Francisco, 2pm, free.
Sunday: Paradise Lounge 1501 Folsom; 621-1911. A night of poetry readings followed by open mic, 8pm, free.
Tuesday: Bird and Beckett Books 2788 Diamond; 586-3733. Bardic Roundtable, open poetry reading and discussion featuring H.D. Moe, 7:30pm, free. **Black Repertory Theatre 3201 Adeline, Berk; (510) 652-2120.** Third Eye Theatre presents a night of comedy and spoken word, 8pm, \$10 donation. **A Clean Well-Lighted Place for Books 601 Van Ness; 441-6670.** Poetry for the People open reading, 7:30, free. **Eli's Mile Club 3629 MLK Jr. Way, Oakl; (510) 655-6661.** "Gurl Power," open mic night for women only, 8pm, free. **North Beach Branch Library Columbus at Mason; 274-0270.** Poets Ronald Saver, Rosemary Manno, Tony Vaughan, Stephen Kopel, and Nancy Wake-man read, 7pm, free. **Rockin' Java 1821 Haight; 831-8842.** Open Mind Open Mic with Carvell, 8pm, free.

The Night Larry Kramer Kissed Me Larry Kramer (or, more specifically, Kramer's play *The Normal Heart*) kissed David Drake some time ago, and the film version of Drake's Soloflex performance piece, despite a trite coda set in the year 2018, comes off as dated. Actually, datedness is the least of this film's problems: director Tim Kirkman matches Drake's harangues (Drake's idea of a meaningful litany is to repeat a single word or a series of numbers, ad nauseum) with needlessly showy edits and camera angles. Veins bursting from his muscles, Drake's physically equipped for gym-queen characterization, but his portrayals of other gay "types" are soundbite-size: ultimately this is a show about him, replete with generic coming-out story and other overfamiliar clichés of (white, male) gay autobiography. The result is a sentimental, nostalgic Hallmark card from the ACT UP/Queer Nation era — an era that refuted both nostalgia and sentimentalism. (1:36) **Lumiere (Huston)**
Someone Like You Wolverine alert! Hugh Jackman stars in this romantic comedy with Ashley Judd and Greg Kinnear. (1:33) **Century Plaza, Jack London.**
Spy Kids See Movie Clock. (1:30) **Jack London, Oaks.**
The Tailor of Panama Pierce Brosnan takes time off from being Bond to play a "ruthless, seductive British spy" (what range!) in this John Boorman adaptation of a John le Carré novel. (1:49) **Cinema 21, Orinda, Piedmont, Shattuck.**
Tomcats Something about a gambling debt, a bet 'twixt dudes rewarding whoever stays unmarried the longest, and Shannon Elizabeth's hooters. (1:32) **Century Plaza, Jack London, Shattuck.**

Ongoing

American Desi It's rare to see a movie that doesn't make every Indian male character resemble Apu from *The Simpsons* and every Indian female a morsel from the *Kama Sutra*. The English-language independent feature *American Desi* (desi means Indian) is a romantic comedy that's refreshingly accurate. Krishna "Kris" Reddy (Deep Kaldare) is an obnoxious Indian American college freshman with strong anti-Indian sentiments. To his dismay, he is placed in a suite with three other Indian "room partners": Salim (Rizwan Manji), Jagjit (Ronobir Lahiri), and Ajay (Kal Penn). Kris meets Nina Shah (Purvi Bedi), and the two stumble through a series of encounters that writer-director Piyush Dinker Pandya seems to think qualifies as a relationship. Still, *American Desi* has a great soundtrack featuring the dynamic a cappella group Penn Masala, as well as wonderfully amusing details about South Asian culture that you don't necessarily have to be from the region to appreciate. (1:40) **India Movie Center, 2604 Town Center, Sunnyvale. (408) 830-9999, www.imc6.com; Naz 8 Cinema, 39400 Argonaut Way, Fremont. (510) 797-2000, www.naz8.com. (Patel)**
Before Night Falls Doing everything in the biopic format that an old hack like Oliver Stone would not, Julian Schnabel transcends the genre and creates a dream-work almost worthy of its inspiration, Cuban author Reinaldo Arenas. This is Schnabel's second artist-on-artist film piece (*Basquiat* being the successful first), and the painter-auteur has dotted the canvas with ellipses, surrealisms, poetry, and enough celebrity (Johnny Depp looks great in a dress, but Sean Penn could use some help with his Cuban-speaking-English accent) to make you feel you've been pleasantly dosed. Spanish heartthrob Javier Bardem, as the film's heeled up, sexy version of Arenas, leads this Cuban time-trip — from heady revolution to homosexual backlash, and the actor, whether behind bars or beachside, brings Arenas's humor and pathos to life. (1:13) **Embarcadero, Shattuck (Gerhard)**
Best in Show The latest nugget of deadpan brilliance from writer-actor-director Christopher Guest (*Waiting for Guffman*) is a faux behind-the-scenes dog show documentary, following the precompetition preparations of several contestants and

their loyal companions: fish bait store owner Harlan Pepper (Guest) and his faithful bloodhound Humbert; super-yuppie catalog connoisseurs Meg and Hilton Swan (Parker Posey, Michael Hitchcock) and their neurotic weimarner; dementally challenged Gerry Fleck (Eugene Levy), his wife, Cookie (Catherine O'Hara), and her terrier Winky; salon owner Stefan (Michael McKean) and his partner's pampered pup Miss Agnes; and returning Mayflower champion Rhapsody in White's ditsy gold-digging owner (Jennifer Collidge) and professional trainer (Jane Lynch). While Guest chooses an easy target in dog shows (a circuit that already seems a parody unto itself), it's the joy of watching gifted comic actors riff like jazz musicians that makes *Show* such a consistent hoot. This dead-on satire is a full breed above any competition. (1:30) **Rafael, Shattuck. (Fear)**
Billy Elliot The word "inspirational" has been haphazardly used to describe this feel-good Brit flick about a motherless 11-year-old boy (sensitive portrayed by Jamie Bell) who has to repress his burning desire to dance because he's living in a macho mining town. With his father and brother embroiled in a violent strike, Billy has plenty of space to sneak into an all-girl ballet class that's held at the same gym as his boxing lessons. Billy's instructor sees the potential in the dancing machine. His father and brother discover his ruse, and gender battles ensue. Director Stephen Daldry (*Eight*) means well, trying to show us the underdog thing from a fresh perspective, but about halfway into *Billy Elliot*, you get the feeling that somebody, somewhere, is just trying too hard. But for kids, especially ones who are too paralyzed by ridicule to go after what they want, *Billy Elliot* might seem inspirational. (1:50) **Opera Plaza, Rafael, Shattuck. (Gachman)**
The Brothers Say a disgruntled, hetero male decided to rewrite *Waiting to Exhale*, Terry McMillan's man-bashing/man-yearning story about black women looking for a little respect and a little lovin'. Say this guy decided to call his version *Breathe, Bitch!* That's what bitter single guy Brian (Bill Bellamy) comes up with one day on the b-ball court, and it's the first joke in Gary Hardwick's *The Brothers* — about four guys (Bellamy, Morris Chestnut, D.L. Hughley, and Shemar Moore) dealing with the age-old love-women-commitment complex — that assures you this isn't gonna be another slick, shallow relationship-obsessed hunk. *The Brothers* leaks out its fair share of Hallmark moments and materialism-gone-mad props, but it's not afraid to tell it like it is and make you laugh like hell in the process. (1:37) **Century Plaza, Emery Bay, Galaxy, Jack London, Metreon, UA Berkeley. (Gachman)**
Cast Away Cast Away, which throws Tom Hanks at the mercy of the elements, is like *The Worst Case Scenario Survival Guide* Movie: full of useful tips, offering vicarious airport-read thrills, but incapable of viewing experience as anything more than a series of logistical snafus to be solved. Hanks and director Robert Zemeckis (*Forrest Gump*) have made another uplifting paean to the banality of good. The star plays Chuck Nolan, a rush-rush Federal Express systems manager who's missing out on quality time with the people he loves. Then Chuck gets a wake-up call: sole survivor of a plane crash, he's washed ashore on an uninhabited South Pacific isle. When he finally gets back to civilization, his second priority (after reuniting with his girlfriend, Kelly, played by Helen Hunt) is to deliver the last remaining FedEx package, a notion of "decency" that offends because it reduces the big question to another empty, non-denominational feel-good homily. Filmmaking this expensively impersonal practically hands itself Oscars, telling you what to feel, when to feel it, and why. It's the spiritual equivalent of nasal spray: one quick chemical toot and you've got the illusion of clarity. (2:30) **UA Berkeley. (Harvey)**
The Cavanaughs' Valentine Former Juilliard scholar Romulus Ledbetter (Samuel L. Jackson) renounces society and potential success within Manhattan's high-culture aeries to take up residence in a city park. Estranged from his family and adrift in delusions, Romulus might have been an

film

Film listings are edited by Cheryl Eddy. Reviewers are David Fear, Dina Gachman, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Robin Lapid, Patrick Macias, Anthoni Patel, Chuck Stephens, and Rob Taylor. Film intern is R.M. Mead. See Rep Clock, page 99, and Movie Clock, page 100, for theater information.

Opening

Himalaya Eric Valli, the French director of *Himalaya*, is a National Geographic photographer who has lived in Nepal since 1983. The narrative of his debut feature focuses on a village's two-week yak-packed caravan trek across the mountainous Dolpo region, an epic journey with a simple goal: to leave with salt and return with grain. An equally simple western or war-film trope — an intergenerational struggle for leadership — is at the center of the plot; elder chieftain Tintin (Thinlen Lhondup) rails against and races against younger upstart Karma (Gurgyon Khap). Thankfully, the other source of drama is the landscape, and the 35mm cinematography — by Eric Guichard and Jean-Paul Meurisse — isn't as reductive as the script. (1:44) **Castro, Rafael. (Huston)**
L'Atalante See "Ship to Shore," page 47. (1:29) **Rafael.**
Memento See "Remember Me Not," page 47. (1:56) **Embarcadero.**

interesting character if only the screenplay (adapted by novelist George Dawes Green from his own cult-celebrated book) wasn't so insistent about dumping "meaning" all over his head. When confronted with the body of a frozen hustler, Rom not only suppresses his dementia long enough to solve the crime but also manages to burrow through the Big Apple like some sort of zeitgeist-starved worm. The film's not without its interesting elements, particularly when director Kasi Lemmons (who worked with Jackson before, in the moody and moving *Eve's Bayou*) is allowed to play to her strengths. The director demonstrates a marked talent for embracing irrationality and making chaos its own reward, even as Jackson and the screenplay drag her efforts ever downward. (1:45) *Galaxy*. (Stephens) **Chocolat** A mysterious woman (Juliette Binoche) sets up a chocolate shop in a small French village, and her sweets awaken the dormant lives and libidos of the town's populace. While the cinematography gorgeously captures every rich tone and truffle, and director Lasse Hallström (*The Cider House Rules*) puts the cast through their paces admirably, *Chocolat*'s insistence on milking "oohs" and "aahs" at every turn betrays a greater desire to please crowds than to make a good film. (1:56) *Alexandria, California*, Century Plaza, Grand Lake, Metreon, 1000 Van Ness, Orinda, Presidio, Stonestown. (Fear) **Cirque du Soleil: Journey of Man** Synchronized mermaids swimming in 3-D? It's hard to imagine how this Imax adventure could go wrong, or maybe it isn't. But trust

me: this boy's journey to manhood is like "Disney on Ice" on cotton candy. Hung lamely on a fishing wire-thin story line that has the boy-adolescent-young-and-finally-old man tripping from landscape to landscape, meeting clowns, sprites, trapeze artists, and ... the Devil as he confronts the ageless profound questions that haunt humanity and bore the rest of us, this Montreal-based-human-circus movie doesn't even truly capture the bold gymnastics of a live Cirque du Soleil performance. If you do have under-12s to entertain, I suggest a couple rounds of killer video games instead. (:38) *Metreon Imax*. (Gerhard) **Crouching Tiger, Hidden Dragon** *Crouching Tiger, Hidden Dragon* isn't just Ang Lee's first star-spangled martial-arts blockbuster; it's also the tenderest meditation on silence, sensibility, and the chasms that divide generations this intimate chamber dramatist has ever made. Chow Yun-fat plays Li Mu Bai, the top swordsman of the Wudan clan; his unrequited lover and fellow warrior, Yu Shu Lien, is played by global supercop Michelle Yeoh. The would-be couple are on the verge of finally getting it on when their archnemesis, Jade Fox (the great Cheng Pei-pei), appears from the darkened past with a venomous sprite named Jen (Zhang Ziyi) at her side. Governor's daughter by day, secret adept of the graceful Wudan fighting style by night, Jen inwardly yearns for a life of freelance malfeasance and the companionship of a desert rascal (Chang Chen of *Happy Together*). At once postcard serene and pyrotechnically outrageous, the

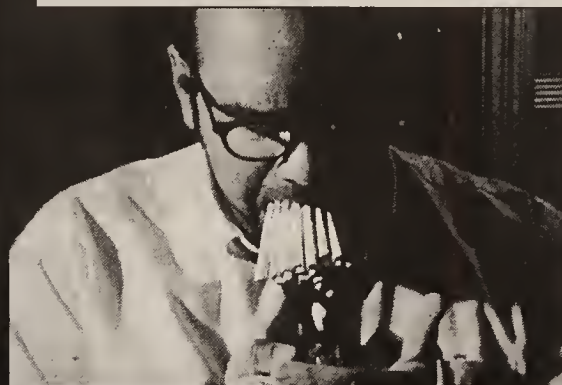
Continued on page 92

critic's choice: film

Fourth Annual Hi/Lo Film Festival

Fri/30-Sun/1, Victoria Theatre

For the last four years local comedy collective Killing My Lobster has hosted the Hi/Lo Film Festival, featuring, as the name suggests, high-concept/low-budget flicks far removed from typical multiplex fare. Fest organizers Marc Vogl and Brian L. Perkins keep ticket prices low, noting that Hi/Lo-goers get to see a variety of shorts — docs, animated films, narratives, and experimental works — "for less than a night out at the Metreon." A sampling: "Lesson One," by Courtney Booker and Greg Rozum, is a fun little glimpse of animation (we're talkin' two minutes long) about a karate kid who ... well, let's just say the spiritual lessons of the dojo seem a bit lost on him. "Lunch," by Sarah Shute and Matt Smith, ventures into David Lynch country, as an elderly couple sits dead still on a bench in the woods, a college student feeds change into an adjacent parking meter, and the viewer is left to ponder the significance. Bryan Boyce's "Special Report" gives Dan Rather, Peter Jennings, and other newscaster types computer-generated talking



STILL FROM JIM HAVERKAMP'S "LAST PACK"

lips. Appalling secrets are revealed in the form of samples from schlocky horror films. Michael Kennedy's "Survival of the Illest" is about a would-be b-boy from Duluth who moves to Brooklyn to become the baddest nigga of 'em all; the result is a darkly funny commentary on wigger fantasies about ghetto culture. In "ID Citizen" director Diego Velasco tells the story of a young Venezuelan trying to get a government-required ID so he won't be drafted. The bureaucracy he navigates is a corrupt, Kafkaesque nightmare, but the viewer only sympathizes with this privileged, long-haired kid once it's apparent he isn't willing to sacrifice his principles to get the necessary documents. For information about other films in the festival visit www.killingmylobster.com. See Rep Clock for show times. (R.M. Mead)

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film calendar

Ongoing
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film is a contemplative mood piece that's filled with slam-bang popcorn, so rightfully sure of its own agility that it can stumble along a balustrade, drunk and fully blind, and somehow never miss a step. (1:59) *Act I and II, Century Plaza, Emery Bay, Empire, Galaxy, Kabuki, Metreon, Orinda, Piedmont, Roxie, Vogue.* (Stephens)

CyberWorld The "first all-animated IMAX 3-D feature!" is in fact a compendium of mostly used (if newly gussied up for this format) goods, going back as far as a six-year-old Pet Shop Boys music clip. Elsewhere, you get the usual extra-large and depthed digital animation stuff — cruising fantasy landscapes, roller-coaster-style plunges beneath the sea, sci-fi scenery — in plotless nuggets from studios around the world. The big attractions are reformatted sequences from the '98 feature *Antz* and a '95 *Simpsons* episode. They're fun, which cannot be said for the uninspired framing segments with plucky 'lil Lara Croftoid Phig (voiced by Jenna Elfman) guiding us through a cybermuseum of the future. Needless to say, there's plenty of stunning design on tap in this 48-minute featurette. But the odds-and-sods packaging never lets you forget that *CyberWorld* is basically a garage sale for digital eye-candy, its knick-knacks thrown together for strictly commercial rather than conceptual reasons. (48) *Metreon Imax.* (Harvey)

Down to Earth In this street-smart retreat of *Here Comes Mr. Jordan* (and *Heaven Can Wait*), a black comedian (Chris Rock) dies before his time and comes back in a white millionaire's body. The dead-on-arrival story and tired white-guys-acting-black shtick courtesy of directors Paul and Chris Weitz (*American Pie*) pause every five minutes or so while Rock performs generous amounts of his stand-up act. *Down to Earth* fails everywhere but in its main objective: give Rock the spotlight, treat everything as a punch line, and then get out of the way. This bid for movie stardom just confirms he's a first-class comic; underneath the trappings of this mediocre movie, there's one hell of a concert film dying to claw its way out. (1:27) *Emery Bay, Metreon, 1000 Van Ness, UA Berkeley.* (Fear)

Enemy at the Gates It's official: Jude Law is dreamy even when he's a grungy, mud-smeared Russian soldier wallowing through the corpses of his fallen comrades. Law's character (based on a real World War II hero) is a crack sharpshooter transformed into a national poster boy by a political officer (Joseph Fiennes) desperate for morale-boosting propaganda as Hitler's army attacks Stalingrad. Before long, the hope of all Russia is playing cat-and-mouse with a Nazi (Ed Harris) sent from Berlin explicitly to smoke his ass. Director Jean-Jacques Annaud (*Seven Years in Tibet*) keeps the story suspenseful, and he takes a full-throttle approach to art direction (Stalingrad: ravaged; deaths: gory). Unfortunately, sloppy editing and a love triangle (enter *The Mummy*'s Rachel Weiss, because war itself doesn't provide enough conflicts) gum up the works a bit, rendering *Enemy at the Gates* entertaining but not essential. (2:08) *California, Century Plaza, Emery Bay, Empire, Jack London, Kabuki, Metreon, 1000 Van Ness.* (Eddy)

Exit Wounds While any film called *Exit Wounds* has to be as dumb as a box of rocks, director Andrzej Bartkowiak (*Romeo Must Die*) delivers hot and chunky adrenaline without fail, crushing foam stunt dummies between cars and catapulting supporting characters through windshields. Lone-wolf cop Steven Seagal can't seem to play by the rules, so he's sent over to a "shithole" precinct where he discovers corrupt cops are planning to make a killing off a six-figure heroin deal. If it weren't for the nominal hip-hop stylings that accompany legally beleaguered costar DMX and some hip Hong Kong influences, you'd swear it was the golden age of the reactionary action film all over again — say, 1985 to 1995, a simpler era, when being a solo force against urban crime was cool (with irony in child-size doses, if at all). (1:41) *Colma, Coronet, Emery Bay.*

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film

calendar

first runs, rep films,
& movie clock

Ongoing

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an antihero. Pollock's presentation of a notoriously drunken, lurching life is sober and straightforward, and its detached, literal perspective on the painter's life isn't revealing. The film's pace prevents sustained displays of passion, instead offering short-hand versions of events from Pollock's life; Barbara Turner and Susan J. Eshmill's screenplay focuses on the relationship between Pollock and chief booster (and fellow painter) Lee Krasner (Marcia Gay Harden). A celebrity's critique of celebrity's effect on creativity, Pollock is a vanity project nonetheless. (1:57) Albany, Clay, (Huston) Quills This carefully crafted movie version of Doug Wright's play (Wright also wrote the screenplay) directed by Philip Kaufman (The Unbearable Lightness of Being, Henry and June), makes square one the Marquis de Sade (Geoffrey Rush) — the man, the myth, the lech — and spirals outward. Quills explores how one extraordinary person affects the lives of those who are drawn to his writings and subsequently

become entangled in the last years of his life, when de Sade was detained in the Charenton insane asylum under the care of one Abbé de Coulmier (Joaquin Phoenix). This being de Sade's story, Kaufman takes an appropriately sadistic-meets-cheeky approach: plenty of visceral flourishes, double entendre-laden dialogue, and a naughty sense of humor. (2:04) Opera Plaza, (Eddy) Requiem for a Dream Director Darren Aronofsky (Pi) and Hubert Selby Jr. (author of the 1978 novel from which the film is adapted) are a perfect match. Pathetic widow Sara Goldfarb (Ellen Burstyn) has no real life of her own; faint hopes that only child Harry (Jared Leto) will ever fly right are dashed each time he pawns her boob tube for smack cash. Harry has a "business partner" in lifelong friend Tyrone (Marlon Wayans) and a girlfriend in disenfranchised rich chick Marion (Jennifer Connelly). The boys are as eager to swim upstream as she is to drift downward. Setting up a heroin-dealership shop seems like a good idea until a supply shortage occurs. Meanwhile, Sara gets hooked on diet pills. This diary of an increasingly mad hausfrau parallels the younger trio's descent into variously delusional, panicked, exploited, and life-threatening personal hells. (1:42) Lumiere, (Harvey) Say It Isn't So Directed by J.B. Rogers, one of the Farrelly brothers' protégés (yes, they have protégés), Say It Isn't So is like teen romance flick Say Anything... plus Atom Egoyan's infamous taboo classic Exotica minus all the irony, beauty, and brains of both films. Starring the tragically boring Heather Graham as the girl who meets boy Chris Klein, Say It Isn't So puts a spin on the old heterosexual one-two by hinting that our heroes may actually be brother and sister. If you've ever seen a Hollywood film, you are probably already aware that this will merely turn out to be a case of mistaken identity, wacky high jinks, and ludicrous cross-country driving sequences. By the end of this capacious snoozer, you'll be wishing for some real incest just to shock you awake. (1:33) Alexandria, Colma, Emery Bay, Grand Lake, Kabuki, Metreon, Oaks, 1000 Van Ness, (Annalee Newitz) See Spot Run This is one dog movie that doesn't bite. David Arquette plays Gordon, a goofy Seattle mailman. Gordon's strategies for dealing with menacing mutts on his route are delightfully inventive, and Arquette's loopy charm and genuine gifts for physical comedy make this movie work. Gordon encounters FBI Agent Eleven, a dog

on the run. Previously in a witness protection program, this stellar police pooch has had its cover blown. Through some rather amusing if overlong machinations, Gordon, his next-door neighbor's young son James, and the pup team up to evade the assassins hired to whack "Spot," as Agent Eleven is called by his newfound friends. Though it's obviously intended for the family market, See Spot Run speaks to the 10-year-old in us all. (1:34) Century Plaza, Jack London, 1000 Van Ness, (Mead) Series 7 (1:39) 1000 Van Ness. Snatch A gargantuan diamond, stolen by phony rabbis, eventually lands in the hands of a psychotic gun dealer named Boris the Blade. The rock then becomes a pawn in a standoff between a boxing promoter, his gypsy ringer, and a bookie named Brick Top who enjoys feeding his enemies to pigs. But wait, there's more — like the squeaking dog, five-second transatlantic flights, and scenery-chewing Hollywood stars that pop up along the way. Several actors from director Guy Ritchie's similar Lock, Stock, and Two Smoking Barrels also appear, including brutishly cute former British footballer Vinny Jones. Like that film, Snatch exudes a charming kind of coolness: ferocious, hyperverbal, decidedly masculine, and so overdone it's harmless. (1:43) Four Star, Jack London, 1000 Van Ness, (Taylor) State and Main David Mamet takes a very hoary idea — a film crew of the usual big-league egos 'n' nitwits descends upon a small town for location shooting, upending the local equilibrium as its own internal relations deteriorate — and gets very little fresh satirical mileage from it. The moderately amusing story benefits from performers (the large cast includes Alec Baldwin, Sarah Jessica Parker, William H. Macy, and Philip Seymour Hoffman) who make the material seem brighter than it is, but Mamet is no natural comic writer. His humor is just condescending, occasionally obnoxious, and dependent on the black-and-white contrast between stereotyped El Lay slicksters and a postcard-perfect 1940s provincial America that really no longer exists. (1:46) Four Star, (Harvey) Sweet November Ho-hum romance about a witty sprite named Sara (Charlize Theron) who convinces workaholic Nelson (Keanu Reeves) to move in with her for one month so she can teach him How to Love Life. They frolic in Potrero Hill, race around with poodles, parent a neighborhood waif, and mug with the cool cross-dressers downstairs

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Screenplay by ROBERT RODRIGUEZ and CARLA GUGINO
Directed by ROBERT RODRIGUEZ
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... until Sara's Terrible Secret Illness rears its head. Theron and Reeves are a great-looking couple, but they generate about as much heat as a Choco Taco. (1:54) *1000 Van Ness*. (Eddy)

► **The Taste of Others** French screenwriter-actress Agnès Jaoui makes her directing debut with *The Taste of Others*, a witty, playful comedy about chance encounters and romantic intertwining. The tangled web of characters includes a cynical, hash-dealing bartender (Jaoui) who winds up having relationships with a hardened bodyguard (Gerard Lanvin) and a mild-mannered chauffeur (Alain Chabat); there's also a successful but tragically unhappily businessman (coscreenwriter Jean-Pierre Bacri), his bored wife (Christiane Millet), and the talented but struggling actress (Anne Alvaro) with whom he becomes obsessed. Random twists and turns of fate cause paths to crisscross, and a comedy of errors ensues as folks fall in and out of various states of love, lust, friendship, loathing, and distrust. (1:52) *Lumiere, Rafael, Shattuck*. (Sabrina Crawford)

► **Too Much Sleep** In movies, criminal mayhem always seems to play funnier when it's suburban — and in the tradition of *Blue Velvet*, *The Plot Against Harry*, *My New Gun*, and umpteen indie others comes David Maquiling's first feature *Too Much Sleep*. New Jersey suburbanite Jack (Marc Palmieri) is still living at home and working a dead-end security-guard job at age 24. When his heirloom-from-dad handgun is stolen, he falls in with Eddie (Pasquale Gaeta), a DeVito/Pesci type who seems to have prior experience navigating their burg's modest criminal "underworld." They cruise around in Eddie's Dodge, pursuing leads that, more often than not, seem to lead nowhere in particular. *Too Much Sleep* is not especially clear on its own purpose or desired end result; Maquiling gets the right droll, sneaky, stranger-than-truth-or-maybe-not tone from his performers, most of whom appear just once or twice along Jack's wild-goose-chase route. Yet the movie's diverting little ripples of bemusement never quite accumulate or suggest a real undertow beneath all the random character quirks. Likable but perilously slight, *Sleep* just putters along without striking originality or sustained inspiration. (1:28) *Lumiere*. (Harvey)

► **Traffic** Give Steven Soderbergh's *Traffic* credit for trying to grapple with a huge, nonfun issue (the war on drugs) on fairly populist terms. Michael Douglas plays a judge gunning for the big time — D.C. drug czar — and learning beltway politics the usual hard way. Meanwhile, San Diego trophy wife Catherine Zeta-Jones is shocked to discover her husband's bankroll is 100 percent FBI-seizable. *Traffic* is an ensemble piece, and the plot threads improve the further they get from innocent victimhood: Luis Guzman and Don Cheadle are great as DEA agents who get go-between Miguel Ferrer over a barrel and really enjoy rolling him around; Benicio Del Toro is a Mexican cop who licks into bigger leagues of badness. The script does little more than quick-reference the war on drugs as a propagandistic decoy for governments with more important subterranean economic machines to keep ka-chinging away. *Traffic* is expansive in length, locational sprawl, and character clutter — but its blood pressure stays all too sensibly even. (2:20) *Century Plaza, Emery Bay, Grand Lake, Metreon, Metro, 1000 Van Ness, UA Berkeley*. (Harvey)

► **The Widow of Saint-Pierre** Patrice Leconte's latest, *The Widow of Saint-Pierre*, takes place in 1850 on a small French-colonized island off the coast of Newfoundland. Neel Auguste (Emir Kusturica), a man sentenced to death, finds defenders in the Captain (Daniel Auteuil) and his wife, Madame La (Juliette Binoche). As Saint-Pierre's governor waits for a guillotine to arrive, he discovers that the condemned man's growing number of good deeds have combined with anti-Republic sentiment to undermine his authority. Labeling *The Widow of Saint-Pierre* as a straightforward anti-capital punishment drama overlooks the personal motives behind the Captain and Madame La's noble gestures; upon first hearing the

word "guillotine," the duo kiss, seemingly intuiting that they've found a political cause that entwines his fatalism and her romanticism. Ultimately, Madame La's pent-up passion for rehabilitating Neel places her husband in a sacrificial bind. Leconte's Cinemascope approach captures the grave splendor of Saint-Pierre's horizons and seascapes. But when this vastness threatens to dwarf the human drama, he resorts to lurking zooms and even a few spy's-eye iris effects: old tricks that never quite manage to breathe new life into well-worn art-house period-piece spectacle. (1:57) *Act 1 and II, Embarcadero*. (Huston)

► **Yi Yi** If *Yi Yi*, which won the Best Director prize at last year's Cannes Film Festival, seems like Taiwanese director Edward Yang's most accessible film, it's because it documents that process of looking back and reassessing; it seems to be Yang's commentary on how far he's come and how he's doing so far. *Yi Yi* takes the familiar and examines it outside the conventions of movies. The film tells the story of one person's life, refracted into five different people making up a family; like a soap opera, *Yi Yi* feels like several different genres entwined. All of these strands help to vary the mood and provide relief from one another, but it's the middle-aged father's struggle that holds down the center. Perhaps this is because the film is really about him, or perhaps it's because of Wu Nien-jen's performance; he's able to convey perfectly the feeling of a man who's more than a bit worn out by the world. (2:53) *Four Star*. (Lu)

► **You Can Count on Me** Laura Linney plays a single mom struggling to raise her son in a small rural town, whose life spirals into chaos when her slacker brother (Mark Ruffalo) returns home to get his own life together and she begins sleeping with her married boss, played by Matthew Broderick at his nerdy best. Playwright Kenneth Lonergan makes his directorial debut here, and while this is hardly a flamboyant or fast-paced film, it's outstandingly well-written, with sharply nuanced performances, especially from Ruffalo, whose endearing loser has you pulling for him even as he manages to screw up every last chance he's given. (1:32) *Embarcadero, Piedmont, Shattuck*. (Taylor)

Rep picks

► **Billy Liar** Though rarely screened in theaters and scarce on video, *Billy Liar* has kick started the imagination of more than a few rock and pop acts. "Julie Christie, the rumors are true," Ira Kaplan sings at the start of Yo La Tengo's "Tom Courtenay"; in the Smiths' "William, It Was Really Nothing," Morrissey mockingly mouths the hopes ("Would you like to marry me / And if you like you can buy the ring") of Billy's wanna-be fiancée. Happy-go-lucky Billy Fisher, a compulsive liar, daydreams of Ambrosia, a land where he repeatedly triumphs over adversity (as a military commander and as an ex-convict turned best-selling author). Director John Schlesinger provides brief glimpses of fantastic, faustastic grandeur that veer far away from the grimy kitchen-sink miserablism associated with British films of the early '60s. (1:38) *Rafael*. (Huston)

► **'Bulldozed! Film and Video Festival'** What do Filipino villagers, public housing tenants of Chicago's Cabrini Green, the Diné people, and Mission residents have in common? The *Bulldozed! Film and Video Festival* is here to remind us that the struggle against eviction and displacement is in fact a global one. A benefit for the Mission Anti-Displacement Coalition (MAC), the fest presents a diverse array of insightful documentaries, personal testimonies, and guerrilla video-fare in five programs this weekend — including Nora Jacobson's 1993 feature-length documentary *Delivered Vacant*, an eight-year chronicle of gentrification in Hoboken, N.J. San Francisco viewers may find startling parallels. See Rep Clock for a complete schedule. *Artists' Television Access, Cellspace*. (Alissa Chadburn)

► **De Sade** By 1969, drugs, foreign films, and expanded college reading lists had permeated

just about every hitherto turned-off mind-set, including American International Pictures. That quintessential more-bang-for-fewer-bucks studio, previously content to grind out stuff like *I Was a Teenage Frankenstein* for drive-in audiences, suddenly realized that beyond Naive Art lay, well, Art. The immediate result was multinational boondoggle *De Sade*, shot at great expense in West Germany. Keir Dullea (then hot from the previous year's *2001: A Space Odyssey*, though not for long) was cast as the infamous French aristocrat, author, political prisoner, and all-around freakaholic more recently given equally liberal biographical treatment in *Quills*. When talented young British director Michael Reeves (of *The Conqueror Worm*, Vincent Price's only truly scary movie) died in an accident, he was replaced by 55-year-old Cy Endfield, a Scranton, Penn.-born emigrant to the U.K. who'd made some good adventure films (*Zulu*, *Mysterious Island*) and a lot of obscure B pics (Joe Palooka in *The Big Fight*, *Tarzan's Savage Fury*, the intriguingly named *Magic on a Stick*, etc.). On this occasion he was waaaaay out of his depth — or would have been, since some reports suggest Endfield developed pneumonia shortly after shooting began, with an uncredited Roger Corman and Gordon Hessler (who'd later make TV-movie classic *Kiss Meets the Phantom of the Park*) stepping in for the duration. If you're beginning to think this production was "cursed," wait till you see its end result. The ambitious screenplay by Richard Matheson, Corman's collaborator on his Edgar Allan Poe films, uses Sade's life as pretext for très '60s psychedelic circus: The Marquis is on "trial" for all his years of dissolute perversion, but are the scenes he's forced to revisit actual memories, grotesque theatrical trickery, or a madman's hallucinations? What is reality, anyway? Boring yakkety-yak sequences (presided over by John Huston as Sade's uncle-inquisitor) alternate with lots of elaborate, entertainingly gaga "orgy" and whipping scenes involving various fetish-clad Eurobabes. This stuff looks pretty tame now, not to mention silly. But at the time, it was enough to earn *De Sade* an X rating — even after nearly 30 minutes were cut for certain censorious markets. Despite the alluring ad line "He made evil an art, virtue a vice ... and pain a pleasure!" it was an expensive critical and box-office disaster for AIP. God knows why, but somebody has struck a new 35mm print of this wanna-be-Felliniesque camp curio. Fittingly, its cofeature at the UC Theatre is 1969's *Fellini Satyricon*. Perhaps less fittingly, *De Sade* looks like it will be the very last movie the UC Theatre plays, at least for the foreseeable future — according to a last-minute if not entirely surprising announcement, the Landmark Theatre Corp. will shutter this venerable 1917 venue as of the current calendar's end Thursday night. That pain you might be feeling now has nothing to do with pleasure. (2:00) *UC Theatre*. (Harvey)

► **Himmo: King of Jerusalem** Strangely reminiscent of *The English Patient*, this 1987 Israeli film is billed as "surreal" and "erotic" but might better be described as baffling. In 1948 Jerusalem, Hamutal (Alona Kimhi), a young nurse (inevitably beautiful as heroic nurses in films must be), reports for duty in an Israeli military hospital. She enchants the ward of wounded soldiers but falls for Himmo, a severely wounded patient who is silent except for his periodic screams. Director Amos Gutman was one of the first openly gay filmmakers in Israel, and the homoerotic subtexts for which he is noted are in evidence here. The film's ending echoes *Johnny Got His Gun*; throughout, the motives of the enigmatic Hamutal remain a mystery. *Yerba Buena Center for the Arts*. (Mead)

► **'Hi/Lo Film Festival'** See Critic's Choice. *Victoria Theatre*.

► **'Hidden Dragons: A Martial Arts Film Festival Celebrating 'Crouching Tiger'** The Four Star's festival showcases the *gung fu* flicks that paved the way for *Crouching Tiger*, *Hidden Dragon*. This week: Michelle Yeoh in *Yes, Madam!* (Yuen, 1985) and Jimmy Wang Yu in *The Fastest Fist* (Ting, 1972). See Tiger on Beat. *Four Star*. ❖

"TWO THUMBS UP!"

—EBERT & ROEPER AND THE MOVIES

'ENEMY AT THE GATES' IS A RIP-ROARING ACTION ADVENTURE."

—ANN LINDGREN, GANNETT NEWSPAPERS

"LAW, SEXY AND CRAFTY AS EVER, AND HERE WITH A FLINTY INNOCENCE, PROVES AGAIN HE HAS THE STAR-QUALITY GOODS."

—RICHARD CORLETT, TIME

ENEMY AT THE GATES

www.enemyatthegatesmovie.com Internet Keyword: Enemy At The Gates

For rating reasons, go to www.filmratings.com

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Send your list with a SASE to: JUST VISITING C/O SFBG 520 Hampshire St. San Francisco, CA 94110

One entry per person. Duplicates will be disqualified. Envelopes must be received by Friday, March 30th. Participating sponsors and their agencies are not eligible. No purchase necessary. No phone calls to the San Francisco Bay Guardian, please!

JUST VISITING opens nationwide on Friday, April 6.

Put your money where your heart is.

Give to the Bay Guardian Community Fund 2001

As 2001 approaches, and we look forward to uncharted political and economic realities, the *Bay Guardian* celebrates 34 years of printing the news and raising hell ... and the 10th year of the Bay Guardian Community Fund. Launched in 1991 as our 25th anniversary gift to the Bay Area, this annual fund has assisted many local nonprofit groups through cash donations and public awareness campaigns. This holiday season we turn our attention once again to people left out of the new prosperity and to those trying to do something about it. And this year, as in years past, we ask your help in building community through heartfelt giving.

For the 2000–2001 campaign, we invite each of you to join in this shared commitment to making the Bay Area a better place for all. Together, we can:

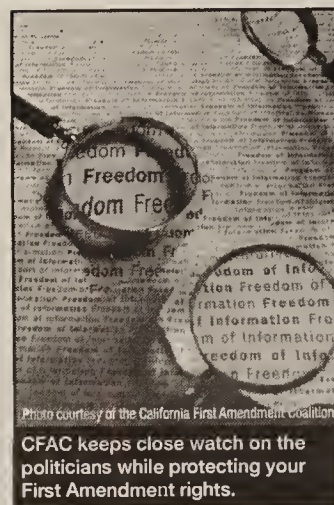
- Continue the battle against AIDS and HIV;
- Create positive change through political action;
- Volunteer to give a helping hand;
- Help young people to break free of drugs and despair;
- and keep independent film alive and onscreen

Over the next several weeks we will be asking you to support the five community organizations profiled briefly in these pages. The Bay Guardian Community Fund is a component fund of The San Francisco Foundation, the Community Trust for the Bay Area, and all contributions are tax deductible.

Please ... put your money where your heart is, and give what you can. Thank you.

CALIFORNIA FIRST AMENDMENT COALITION:

Promoting and Defending the People's Right to Know



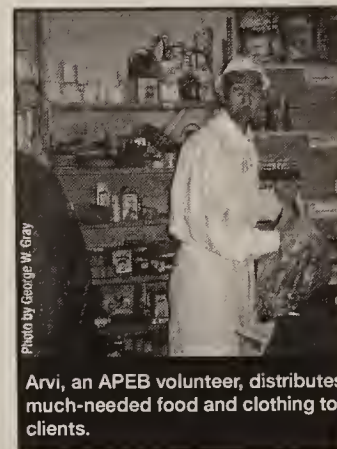
The California First Amendment Coalition (CFAC) believes that what you don't know WILL hurt you. CFAC helps people in all walks of life to learn and exercise their rights to open government. If you have been denied access to public meetings or information, CFAC is on your side. If you've been harassed, threatened, or punished for what you say or write — or worry that you may be — CFAC can help. If you're just not sure what your rights are, CFAC can explain them.

CFAC is California's only full-time advocate concentrating exclusively on open government, access to public information and freedom of expression. CFAC's model legislation inspired San Francisco's Sunshine Ordinance and has led the way to updating the state's Ralph M. Brown and Bagley-Keene open meetings laws. Through its attorney-answered ActionLine phone line; Flash, a weekly e-mail bulletin; the CFAC's member newsletter; and specialty guides such as the *California Journalist's Legal Notebook*, the Coalition is always at work for the cause of freedom ... and your right to an open government.



AIDS PROJECT EAST BAY

Culturally Sensitive Services for People Living with HIV

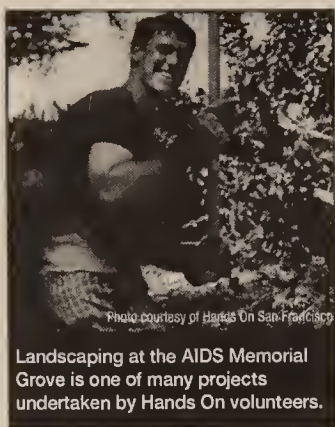


Arvi, an APEB volunteer, distributes much-needed food and clothing to clients.

Wherever you find poverty, homelessness, and substance abuse, you will also find people struggling against the ravages of HIV/AIDS. Thanks to the AIDS Project East Bay (APEB), thousands of people do not have to struggle alone. APEB was formed in 1983 as a program of the Pacific Center for Human Growth to meet the needs of all the diverse persons and communities infected with HIV throughout Alameda County. Since 1988 APEB has been an established non-profit organization, serving infected and at-risk individuals — the majority of whom are people of color — who live on the very edge of survival.

APEB provides a full range of services and educational outreach at no cost to clients, including medical and nursing case management, HIV testing on demand, direct financial and housing assistance, entitlements assistance and counseling. APEB also conducts aggressive education and prevention programs with presentations to community and civic groups; peer education targeting school-age youth at risk for drug abuse, teen pregnancy and incarceration; outreach to high-risk substance abusers; and risk reduction programs aimed at African American and Latino gay and bisexual men. In the battle against AIDS, APEB is always on the front line.





Landscaping at the AIDS Memorial Grove is one of many projects undertaken by Hands On volunteers.

HANDS ON SAN FRANCISCO

*Helping Volunteers
Reach out
to the Community*

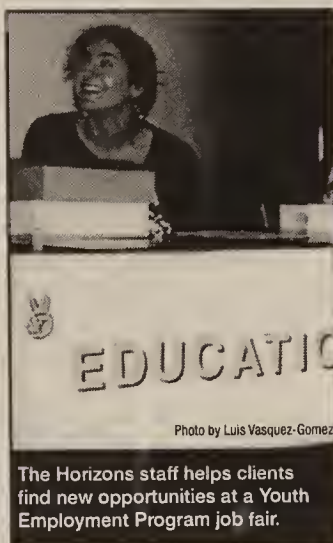


If you've ever wanted to make a real difference but didn't know where to begin, Hands On San Francisco is a great place to start. In 1994 a group of friends in their 20s and 30s came together to find a way to make it easy for working adults to get directly involved in community issues, and Hands On was born. Hands On partners volunteers with nonprofit groups by providing flexible, accessible projects and coordinating the efforts of those who work on them.

Each month potential volunteers receive a calendar listing more than 55 projects, allowing them to pick from a range of options. These projects are scheduled in the evenings and on weekends, making it easier for working people to do community work. Hands On also includes an educational element in each project, making volunteers more knowledgeable about the issues and problems they are addressing, while hoping to create more service-minded individuals in an environment where diversity is valued. For those in need and those with a need to give, Hands On San Francisco provides just the right touch. For volunteer information, go to hosf.org.

HORIZONS UNLIMITED:

*On a Mission
of Healing
and Motivation*



The Horizons staff helps clients find new opportunities at a Youth Employment Program job fair.

In 1965 a small group of concerned individuals in San Francisco's Mission District got together with one goal in mind: to provide employment and education opportunities for underserved Latino youth. In the years since, the problem of substance abuse among these young people began to overshadow and affect many of the other issues facing the community. To meet these growing and changing needs, a continuum of prevention, treatment and support services were added to the mix. Those early efforts have matured to become Horizons Unlimited, now serving not only the Mission, but also Latino youth and other young people throughout the city and county of San Francisco.

The mission of Horizons Unlimited is to reduce the incidence and impact of substance abuse among young people ages 12 to 26 in the context of a wide variety of socioeconomic, familial, personal, and health concerns. Horizons' many services and programs emphasize the importance of education, cultural affirmation, positive behavior, individual accountability, family unity and community involvement. At-risk youth in need of direction need only look to Horizons for truly unlimited opportunities.



NINTH STREET MEDIA ARTS CONSORTIUM

*The Focus is
on Independence*



Folks at 9th Street Media Arts Consortium put a smiling face on the future of independent film.

When giant commercial movies cost millions to produce, promote, and distribute, it's a wonder that any independent visions ever make it to the screen. Yet it is from this pool of undiscovered or underfunded talent that some of the world's finest films and filmmakers arise. In San Francisco aspiring auteurs can turn to the Ninth Street Media Arts Consortium, comprised of the country's leading media arts organizations, including: the Film Arts Foundation; the National Asian American Telecommunications Association, which presents the S.F. International Asian American Film Festival; Cine Acción, which presents ¡Cine Latino!; Frameline, the presenter of the S.F. International Lesbian and Gay Film Festival; the San Francisco Jewish Film Festival; and the National Alliance for Media Arts and Culture.

These organizations share resources and staff, forming a unique "media community," providing facilities and equipment 24-7, motivation and support services, numerous publications, funding and grants, and seminars and screenings.

Unfortunately, in just a year and a half, the consortium's rent will increase to full market value — nine times what they are paying now! This vital community needs help, and soon, to keep the cameras rolling and motion picture independence alive and on screen.



☐ Here's my gift of \$_____ for the Bay Guardian Community Fund 2001.

I understand that my donation will be divided equally among all five groups, OR,

☐ I request that my gift be divided only among the following (please check all that apply):

☐ AIDS Project East Bay (APEB) — people with HIV/AIDS

☐ California First Amendment Coalition (CFAC) - political action

☐ Hands On San Francisco - volunteerism at work

☐ Horizons Unlimited — Latino youth services and programs

☐ Ninth Street Media Arts Consortium — community service on film

☐ Check here ONLY if you do not wish your name to be published.

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rep clock

repertory theater schedules



Straight outta Bisbee: Filmmakers Rebecca Barten and David Sherman present new films and videos, including *Bob and Buñuel*, at "The Total Mobile Home Story, Part II," screening Thurs/29 at the Yerba Buena Center for the Arts.

Schedules are for Wed/28 through Tues/3 except where noted. Double features are noted with a •. Director and year are given when available.

ALLIANCE FRANÇAISE 1345 Bush; 775-7755. \$5. The Grand Highway (Hubert, 1987) Tues, 7.

ARTISTS' TELEVISION ACCESS 992 Valencia; 824-3890. \$5. "Video, Scissors, Glue," digital collage works by Mark Thompson and James Short Thurs, 8. "Other Cinema"; "Psycho-Geographies by Brown + Snider," works by Bill Brown and Greta Snider Sat, 8:30.

BULLDOZED! FILM AND VIDEO FESTIVAL cell space, 2050 Bryant; 546-6334, ext 315. \$5-10. Golf War (Schrader and DeVries, 1999) with "Play for Keeps: The Struggle to Save NYC Community Gardens" (Paper Tiger Television, 2000), "Rums Paradise" (McCabe and Rozen, 2001, work in progress), and "Breaking the Bank" (Hoshino, 2000, excerpt) Thurs, 7. The Fall of the I-Hotel (Choy, 1983) with "Loading Animated Version" (Waller, 2000), "Housing Takeover: Homes Not Jails" (Alchymedia, 2000), "Boom" (Whispered Media, 2001, trailer), "San Francisco Celebrates" (Whispered Media, 2001), and "Gentle Mixed Mojado" (Urquijo, 2001, trailer) Thurs, 9. Artists' Television Access, 992 Valencia. \$5-10. This Black Soil (Virginia Commonwealth Video Class) and Voices of Cabrini (Bezalel and Ferrera, 1999) with "Adventure Capitalism" (Diehl, 2001), "No Nos Vamos" (Sleeping Giant, 2001), and "Forced Native American Relocation" (Salazar) Fri, 7. Suits and Savages (Howitt and Young) with "Hdwd Flrs, No Fee, No Pets" (Holch), "Ending the Lines" (Duke, 1997), "Art Strikes Back" (Winiemko, 2001), "Home" (Bull, 2001), and "Housing and Justice in the Western Addition" (People's Video Network, 1995) Fri, 9. Delivered Vacant (Jacobson, 1993) Sat, 1.

CASTRO 429 Castro; 621-6120. \$4.50-7. "Boys to Men," a collection of four gay-themed shorts Wed-Thurs, 7, 9 (also Wed, 1, 3, 5). "The British New Wave": The Loneliness of the Long Distance Runner (Richardson, 1962) Wed, 12:30, 5, 9; This Sporting Life (Anderson, 1963) Wed, 2:30, 7; Alfie (Gilbert, 1966) Thurs, 7; Saturday Night and Sunday Morning (Reisz, 1960) Thurs, 9:10. Himalaya (Valli, 2000) March 30-April 12, 2, 4:30, 7, 9:30.

CLAY THEATRE 2261 Fillmore; 352-0810. \$5-8.50. "Eight Tales of the Hero Quest: God, Guns, and Guts": The Big Lebowski (Coen, 1998) Sat, midnight.

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 843-3699. \$4-7. • Different for Girls (Spence, 1996) Wed, 7:30 and Tale of Winter (Rohmer, 1992) Wed, 9:25. • Machito: A Jazz Legacy (Ortiz, 1978) Thurs/29-Wed/4,

7:30 and Land of Look Behind (Greenberg, 1982) Thurs/29-Wed/4, 8:45 (also Sun, 5:45).

KABUKI 1881 Post; 921-5007. \$20. When We Were Warriors, Part I (Nishikawa) Thurs, 7:30. San Francisco premiere of a film based on the real-life story of Japanese American soldiers who helped liberate the Dachau concentration camp in 1945. Benefit for the National Japanese American Historical Society and the S.F. chapter of the Japanese American Citizen's League; discussion and reception follows film.

MECHANICS' INSTITUTE LIBRARY 57 Post; 393-0100. \$5. "CinemaLit": Between the Lines (Silver, 1977) Fri, 6:30. Discussion precedes film.

NEW PFA THEATER 2725 Bancroft, Berk; (510) 642-1412. \$4.50-7. "UCLA Film Archive Preservation": "Classic Animation" Fri, 7:30; Molly O (Jones, 1921) Sat, 7; Big Dan (Wellman, 1923) Sat, 8:45; Mickey One (Penn, 1965) Sun, 5:30. "Classics of the Chinese Cinemas": Ju Dou (Zhang, 1989) Mon, 6. "Alternative Visions": "Theory of Religion, Theory of Ecstasy" and Other Works by Keith Sanborn Tues, 7:30. Artist in person.

NICHEBEI-KAI 1759 Sutter; 921-1782. Free. • The Early Working Years and A Young Family Wed, 1.

PARAMOUNT THEATRE 2025 Broadway, Oakl; (510) 465-6400. \$5. The Sting (Hill, 1973) Fri, 8.

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. \$4.50-7. The Taste of Others (Jaoui, 1999) Wed, 6:30, 8:45; Thurs, 9. The Legend of Rita (Schlöndorff, 2000) Wed-Thurs, 6:45 (also Wed, 9). Billy Elliot (Daldry, 2000) Wed-Thurs, 7, 9:15. Himalaya (Valli, 2001) Thurs, 7:30. Director in person. Billy Liar (Schlesinger, 1963) Sun/2, Tues/3, Thurs/5, 7. L'Atalante (Vigo, 1934) Fri/30-Thurs/5, call for times. "Jean Vigo Complete" Sat-Sun, 2.

RED VIC 1727 Haight; 668-3994. \$3-6.50. "Whose City? Shorts by S.F. Activists" Wed/28, 2, 7:30, 9:15. Camera 3: Revenge of Iris (Kaneko, 1999) Thurs-Tues, 7:15, 9:35 (also Sat-Sun, 2, 4:20).

ROXIE 3117 16th St; 863-1087. \$3-7. Crouching Tiger, Hidden Dragon (Lee, 2000) 7, 9:30 (also Sat-Sun, Wed, 2, 4:30). "Oscar Nominated Short Films," this year's nominations Sat-Sun, noon.

SAN FRANCISCO CINEMATHEQUE Yerba Buena Center for the Arts, 701 Mission; 822-2885. \$4-7. "The Total Mobile Home Story, Part II" Thurs, 7:30.

SAN FRANCISCO MAIN LIBRARY Koret Auditorium, 100 Larkin; 557-4277. Free. Blue Sky (Richardson, 1991) Thurs, noon.

SONOMA VALLEY FILM FESTIVAL Sebastiani Theatre and Sonoma Cinemas, Sonoma. For tickets and program information call (707) 258-5929 or check www.sonomafilmmfest.org. Widely varied festival (this year's theme is "Art, Passion, and Politics") of new and classic narratives, documentaries, experimental works, and short films. Thurs-Sun.

UC THEATRE 2036 University, Berk; (510) 843-FILM. \$4-6.50. • Satyricon (Fellini,

CinemaLit Film Series

at the Mechanics' Institute Library

Curated by Terrance Gelter

APRIL

HITCHCOCK IN BLACK & WHITE

Friday, April 6
The Thirty Nine Steps
Robert Donat, Madeleine Carrall

Friday, April 13
The Lady Vanishes
Dame May Whitty, Michael Redgrave, Paul Lukas

Friday, April 20
Notorious
Cary Grant, Ingrid Bergman, Claude Rains
Guest Speaker: David Thomson
The Selznick/Hitchcock Callabaratians

Friday, April 27
Strangers On A Train
Robert Walker, Farley Granger

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1970) Wed-Thurs, 7:15 and de Sade (Endfield, 1969) Wed-Thurs, 5:25, 9:45.

VICTORIA THEATRE 2961 16th St; 267-0642. \$7. "Hi/Lo Film Festival": "Shorts Program I" Fri, 8 and Sat, 10; "Shorts Program II": Sat-Sun, 8. See Critic's Choice.

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-7. Himmo: King of Jerusalem (Gutman, 1987) Wed,

8. "The Edge of Absolute Chaos: The Films of Alex Cox": Three Businessmen (1998) Fri, 8. "Chumps and Superstars: Three Takes on Pro Wrestling": Hitman Hart: Wrestling with Shadows (Jay, 1999) with "The New Life," "La Baguette," and "BB" (all Jones, 1996-2000) and "The Minneapolis Wrestling Club" (Lightfoot, 1999) Tues-Sun, noon, 3:05. Through May 6. ♦

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SCREENPLAY BY ANDREW DAVIES AND JOHN LE CARRÉ AND JOHN BOORMAN PRODUCED AND DIRECTED BY JOHN BOORMAN

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1000 VAN NESS VAN NESS/OTARRELL 777-FILM #063	CINEMA 21 CHESTNUT/STEINER 921-6780	METREON FOURTH/MISSION 369-8900	METRO CENTER COLMA 777-FILM #050
ALSO STARTS FRIDAY, MARCH 30 AT THESE SELECT BAY AREA THEATERS • NO PASSES ACCEPTED			
EAST BAY Berkeley - Landmark's Shattuck Cinema Danville - Blackhawk Movies 7 Dublin - Regal Hacienda Crossing 20 Oakland - Landmark's Piedmont Theatre	EAST BAY Orinda - Orinda Theatre Pleasant Hill - Century 5 Union City - Century 25	SAN JOSE Milpitas - Century Great Mall 30 Mountain View - Century Cinema 16 San Jose - Century 21 San Jose - Century Capital 16	MARIN Larkspur - Century Larkspur Landing San Rafael - Regency Cinemas NORTH COUNTIES Santa Rosa - Rossy Stadium 14



Family Values: Daryl Sabara and Alexa Vega battle an evil genius and rescue their ex-spy parents in Robert Rodriguez's *Spy Kids*.

'Spy Kids'

007th grade

Famed indie director Robert Rodriguez (*El Mariachi*) has made a kids' movie, and most films for grown-ups should be this good. Antonio Banderas and Carla Guginio play former international secret agents who meet, marry, and abandon espionage to raise a family. (Flashbacks to their previous lives as glamorous spooks assigned to kill each other have an élan that the more recent Bond films woefully lack.) Their kids, wise-beyond-her-years 12-year-old Carmen (Alexa Vega) and Juni (Daryl Sabara), a pudgy little boy picked on by his peers, are unaware of their parents' former careers and consider them completely uncool — until they emerge from retirement to battle evil genius-kids' TV show host Fegan Floop (Alan Cumming in an homage to Pee Wee Herman), who plans to take over the world by creating evil robot kids. Over the years, Mom and Dad's spying craft has become a little rusty; when they're captured, it's up to the kids to launch a rescue mission. Armed with a variety of marvelous gadgets (including minisubs and aircraft), Carmen and Juni learn to overcome their fears and to appreciate their parents. *Spy Kids* is wonderfully inventive and visually delightful, and Rodriguez celebrates the value of family without resorting to the usual platitudes. (R.M. Mead)

Show times run Wed/28–Tues/3 and are subject to change. Times in *italic* are bargain matinees. Double features are noted with a •. & Wheelchair accessible. ♣ Listening device. P Free, reduced rate, or validated parking. See Rep Clock, page 99, for information on rep houses and special film programs.

San Francisco

ALEXANORIA ♣ P Geary/18th Ave. 752-5100. Call for times. *Chocolat*, *Heartbreakers*, *Say It Isn't So*.

BALBOA 38th Ave/Balboa. 221-8184. Call for shows and times.

CENTURY PLAZA ♣ P South San Francisco, Noor off El Camino. (650) 742-9200. The Brothers Wed-Thurs, 11:40a, 2:15, 4:30, 7:20, 9:45; Fri-Tues, 11:40a, 2:25, 5:30, 7:50, 10:20. *Chocolat* 11:45a, 2:25, 5:10, 7:50, 10:20 (Fri-Tues, 2:30 and 7:55 shows replace 2:25 and 7:50 shows). *Crouching Tiger, Hidden Dragon* Wed-Thurs, 11:30a, 2:15, 4:55, 7:40, 10:15; Fri-Tues, 11:45a, 2:20, 5, 7:40, 10:20. *Down to Earth* Wed-Thurs, 11:25a, 1:30, 3:40, 5:45, 7:55, 10:10. *Enemy at the Gates* 12:30, 3:45, 7, 10. 15 Minutes Wed-Thurs, 11:50a, 2:35, 5:15, 8, 10:35; Fri-Tues, 7:10, 9:40. *Heartbreakers* 11:25a, 2, 5, 7:45, 10:30. The Mexican Wed-Thurs, 11:35a, 2:20, 5:05, 7:45, 10:25; Fri-Tues, 11:30a, 2:15, 4:45, 7:30, 10:15. See Spot Run Wed-Thurs, 12:15, 2:30, 4:45, 7:10, 9:30; Fri-Tues, 12:15, 2:40, 4:50. *Someone Like You* (starts Fri) noon, 2:30, 4:40, 7:15, 9:45. *Tomcats* (starts Fri) 12:20, 2:50, 5:20, 8, 10:10. *Traffic* 1, 4:25, 7:30 (Fri-Tues, 7:20 show replaces 7:30 show), 10:30.

CINEMA 21 ♣ Chestnut/Steiner. 921-6720. The Mexican Wed-Thurs, noon, 2:30, 5, 7:30, 10. The Tailor of Panama (starts Fri) 12:05, 2:35, 5:05, 7:40, 10:05.

CLAY ♣ Fillmore/Clay. 352-0810. The Big Lebowski Sat, midnight. Pollock Fri-Tues, 1:30, 4:15, 7, 9:40. *Widow of Saint-Pierre* Wed-Thurs, 2:15, 4:40, 7:10, 9:40.

COLMA (METRO CENTER) ♣ P 280 Metro Center, Colma. (650) 994-2503. Call for times and Fri-Tues shows. *Exit Wounds*, *Get Over It*, *Hannibal*, *O Brother, Where Art Thou?*, *Say It Isn't So*.

CORONET ♣ P Geary/Arguello. 752-4400. Call for times. *Exit Wounds*.

EMBARCADERO CENTER CINEMA ♣ P One Embarcadero Center, Promenade level. 352-0810. Before Night Falls 12:30, 3:30, 6:45, 9:40 (Fri-Tues, 6:30, 9:30 shows replace 6:45, 9:40 shows). In the Mood for Love Wed-Thurs, 12:10, 2:20, 4:45, 7:15, 9:30. *Memento* (starts Fri) noon, 1, 2:30, 4, 5, 7, 7:30, 9:40, 10. Me You Them Wed-Thurs, 12:45, 4:30, 7:20, 9:50. *Pollock* Wed-Thurs, 1, 4, 7, 9:45. *Widow of Saint-Pierre* Fri-Tues, 12:15, 3:15, 6:45, 9:20. You Can Count on Me Wed-Thurs, noon, 2:30, 5, 7:30, 10; Fri-Tues, 1:30, 4:15, 7:15, 9:50 (Mon-Tues, no 7:15 shows).

EMPIRE ♣ P West Portal/Vicente. 661-2539. *Crouching Tiger, Hidden Dragon* Fri-Tues, 11:30, 2:15, 5, 7:45, 10:15. *Enemy at the Gates* noon, 3:30, 7, 10. 15 Minutes 11:30a, 2:15, 5, 7:45, 10:30. The Mexican Wed-Thurs, 11:35a, 2:20, 5:10, 7:55, 10:35. *Someone Like You* (starts Fri) 11:45a, 2:30, 5:15, 8, 10:30.

FOUR STAR Clement/23rd Ave. 666-3488. The Fastest Fists Thurs, 1:55, 5:55. *Malena* Wed, 1:55, 5:40; Fri-Tues, noon, 3:55, 7:50. *Snatch* Wed, noon, 3:45, 7:30; Fri-Tues, 1:55, 5:50, 9:40 (Fri, no 9:40 show). *State and Main* 11:50a, 4:50, 6:45. *Thirteen Days* Wed, 9:25. *Yes, Madam* Thurs, noon, 3:55, 7:50, 9:45. *Yi Yi* 1:45, 8:45.

GALAXY ♣ Sutter/Van Ness. 474-8700. Call for times. The Brothers, The Caveman's Valentine, *Crouching Tiger, Hidden Dragon*, *Exit Wounds*.

KABUKI 8 ♣ P Post/Fillmore. 931-9800. Call theater for show times. The Brothers, *Crouching Tiger, Hidden Dragon*, *Enemy at the Gates*, 15 Minutes, *Heartbreakers*, The Mexican, *Say It Isn't So*.

LUMIERE ♣ P California/Polk. 352-0810. The Night Larry Kramer Kissed Me Fri-Tues, 12:45, 2:50, 5, 7:15, 9:20. *Requiem for a Dream* 5:15, 7:40, 9:55 (also Fri-Sun, 12:30, 3; Fri-Tues, no 5:15 show; Tues, no 7:40 show). *Taste of Others* 4:45, 7:20, 9:50 (also Fri-Sun, 11:50a, 2:15). *Too Much Sleep* Wed-Thurs, 5:10, 7:25, 9:40; Fri-Tues, 5:20.

METREON ♣ Fourth St/Mission. 369-6200. Call theater for show times. The Brothers, *Chocolat*, *Cirque de Soleil* (Imax), *Crouching Tiger, Hidden Dragon*, *Cyber World* (Imax), *Down to Earth*, *Enemy at the Gates*, *Exit Wounds*, 15 Minutes, *Get Over It*, *Hannibal*, *Haunted Castle* (Imax), *Heartbreakers*, The Mexican, Michael Jordan to the Max (Imax), *Say It Isn't So*, *Traffic*.

METRO Union/Webster. 931-1685. Call for times. *Traffic*.

1000 VAN NESS ♣ P 1000 Van Ness. 931-9800. Call theater for show times. *Chocolat*, *Down to Earth*, *Enemy at the Gates*, 15 Minutes, *Get Over It*, *Hannibal*, *Heartbreakers*, The Mexican, *Say It Isn't So*, See Spot Run, Series 7, *Snatch*, *Sweet November*, *Traffic*.

OPERA PLAZA ♣ P Van Ness/Golden Gate. 352-0810. Billy Elliot Mon-Thurs, 2:40, 5:10, 7:40; Fri-Sun, 1:10, 4:10, 7:10, 9:40. *Faithless* Wed-Thurs, 3, 7. In the Mood for Love Fri-Sun, 1:30, 4:30, 7:30, 9:50; Mon-Tues, 3, 5:30, 7:50. Me You Them Fri-Sun, 1:20, 4:20, 7:20, 9:45; Mon-Tues, 2:50, 5:20, 7:45. *Quills* Mon-Thurs, 2:30, 5, 7:30; Fri-Sun, 1, 4, 7, 9:30. When Brendan Met Trudy Wed-Thurs, 2:50, 5:20, 7:50.

PRESIDIO ♣ Chestnut/Scott. 922-1318. *Chocolat* 1:15, 3:50, 7, 9:35.

STONETOWN ♣ P 19th Ave/Winston. 221-8182. Call theater for times. *Chocolat*, *Exit Wounds*.

VOGUE ♣ Sacramento/Presidio. 221-8183. Call for times. *Crouching Tiger, Hidden Dragon*.

WORLO THEATER ♣ Broadway/Columbus. 391-1393. Call theater for shows and times.

Oakland

GRAND LAKE ♣ P 3200 Grand, Oakl. 452-3556. The Brothers Fri-Tues, 1, 4, 7, 9:30. *Chocolat* Wed-Thurs, 12:45, 3:45, 7, 9:30; Fri-Tues, 1:45, 4:15, 6:45, 9:15. *Exit Wounds* 12:15, 2:30, 4:45, 9:45. *Say It Isn't So* noon, 6 (also Wed-Thurs, 2, 4, 8, 10). *Traffic* Wed-Thurs, 1:15, 4:15, 7:45; Fri-Tues, 12:05, 3, 8.

JACK LONDON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. Call for times. The Brothers, *Down to Earth*, *Enemy at the Gates*, *Exit Wounds*, 15 Minutes, *Heartbreakers*, The Mexican, See Spot Run, *Someone Like You* (starts Fri), *Spy Kids* (starts Fri), *Tomcats* (starts Fri).

PARKWAY 1834 Park, Oakl. 814-2400. Before Night Falls Wed-Sun, Tues, 7 (also Wed-Thurs, 9:45); Mon, 9:45. *Footloose* Sat, 3:30. *Hannibal* Fri, Mon-Tues, 6:30, 9:15; Sat-Sun, 6, 9. *Playgirls and the Vampire* Thurs, 9:15. *Rocky Horror Picture Show* Sat, midnight. *Shadow of the Vampire* Wed-Thurs, 6:30; Sat, 6. *Snatch* Wed, 9:15; Fri-Sun; Tues, 9:45; Mon, 7.

PIEDMONT ♣ Piedmont/41st St, Oakl. 843-3456. *Crouching Tiger, Hidden Dragon* 4:20, 7, 9:30 (also Fri-Sun, 1:15). *Quills* Wed-Thurs, 3:45, 6:30, 9:10. The Tailor of Panama (starts Fri) 7:20, 9:45 (also Fri-Sun, 1:15, 4:20). You Can Count on Me Wed-Thurs, 4:30, 7:15, 9:50; Fri-Tues, 7:10, 9:40 (also Fri-Sun, 1:40, 4:30).

Berkeley area

ACT I ANO II ♣ P Center/Shattuck, Berk. 843-3456. *Crouching Tiger, Hidden Dragon* 7, 9:30 (Fri-Tues, 9:50 show replaces 9:30 show) (also Sat-Sun, 1, 4). *Widow of Saint-Pierre* Fri-Tues, 7:10, 9:40 (also Sat-Sun, 1:10, 4:10).

ALBANY ♣ 1115 Solano, Albany. 843-3456. In the Mood for Love 6:45, 8:50 (also Sat-Sun, 1:15, 4). *Pollock* 6:30, 9:10 (also Sat-Sun, 1, 3:45).

CALIFORNIA ♣ P Kittredge/Shattuck, Berk. 843-3456. *Chocolat* 6:45, 9:15 (also Fri-Sun, 1:35, 4). *Enemy at the Gates* 7, 9:40 (also Fri-Sun, 1:20, 4:10). The Mexican 7:15, 9:50 (also Fri-Sun, 1:45, 4:20).

ELMWOOD 2966 College, Berk. 649-0530. *Quills* Fri-Tues, 4:10, 9:30. *Requiem for a Dream* Wed-Thurs, 9:40 (also Wed, 2:40); Fri-Tues, 5, 9:40. *Shadow of the Vampire* Fri-Tues, 4:50, 9:40. *State and Main* Wed-Thurs, 9:30 (also Wed, 3). A Time for Drunken Horses Wed-Thurs, 5. *Thirteen Days* Wed-Thurs, 5:50, 8:50 (also Wed, 12:05, 3:05); Fri-Tues, 6:45 (also Sat-Sun, 1:30). *Wonder Boys* Wed-Thurs, 4:50, 7:20 (also Wed, 12:20); Fri-Tues, 7:20 (also Sat-Sun, 2:40). *Yi Yi* 6:30 (also Wed, noon; Sat-Sun, 1).

EMERY BAY ♣ P 6330 Christie, Emeryville. 420-0107. Call for times. The Brothers, *Crouching Tiger, Hidden Dragon*, *Down to Earth*, *Enemy at the Gates*, *Exit Wounds*, 15 Minutes, *Heartbreakers*, *Say It Isn't So*, *Traffic*.

OAKS ♣ 1875 Solano, Berk. 526-1836. *Malena* Wed-Thurs, 7; Fri-Tues, 8 (also Sat-Sun, noon, 4). *Say It Isn't So* Wed-Fri, Mon-Tues, 6 (also Wed-Thurs, 8, 10); Sat-Sun, noon. *Shadow of the Vampire* Wed-Thurs, 9. *Spy Kids* (starts Fri) 7, 9 (also Sat-Sun, noon, 2:15, 4:30).

ORINDA ♣ 4 Orinda Theater Square, Orinda. 254-9060. *Chocolat* 6:30, 9 (also Sat-Sun, 12:30, 3:30). *Crouching Tiger, Hidden Dragon* 7, 9:30 (also Sat-Sun, 12:45, 3:45). The Mexican Wed-Thurs, 6:45, 9:15. The Tailor of Panama (starts Fri) 7:15, 9:45 (also Sat-Sun, 1:15, 4:15).

SHATTUCK CINEMAS ♣ 2230 Shattuck, Berk. 843-3456. Before Night Falls 2, 5, 8. Best in Show Wed-Thurs, 12:55, 3:05, 5:10, 7:20, 9:25; Fri-Tues, 2:15, 7:05. Billy Elliot 1, 3:30, 6, 8:30. *Exit Wounds* 1:40, 4:10, 7:05, 9:20 (Fri-Tues, 6:40 and 9:05 shows replace 7:05, 9:20 shows). 15 Minutes Wed-Thurs, 1:30, 4:10, 6:50, 9:40; Fri-Tues, 4:20, 9:10. The House of Mirth Wed-Thurs, 2, 5, 8:15. Me You Them Wed-Thurs, 12:50, 3:10, 5:25, 7:35, 9:55; Fri-Tues, 1:30, 4, 6:30, 9 (Tues, no 6:30 show and 9:40 show replaces 9 show). O Brother, Where Art Thou? 1:55, 4:30, 6:55, 9:30 (Fri-Tues, 9:20 show replaces 9:30 show). *Quills* Wed-Thurs, 1:15, 4, 6:45, 9:35. The Tailor of Panama (starts Fri) 2:10, 4:40, 7:10, 9:35. The Taste of Others Fri-Tues, 1:50, 4:25, 7, 9:30. *Tomcats* (starts Fri) 12:55, 3:05, 5:15, 7:25, 9:40. You Can Count on Me 1:45, 4:15, 7 (Fri-Tues, 6:45 show replaces 7 show), 9:15.

UA BERKELEY ♣ 2274 Shattuck, Berk. 843-1487. Call for times. The Brothers, *Cast Away*, *Down to Earth*, *Get Over It*, *Hannibal*, *Heartbreakers*, *Traffic*.

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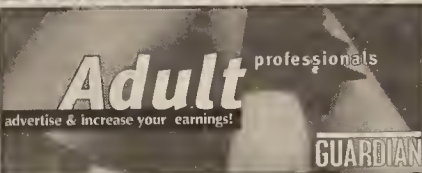
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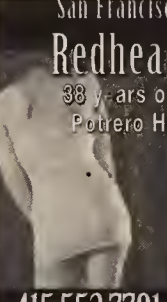
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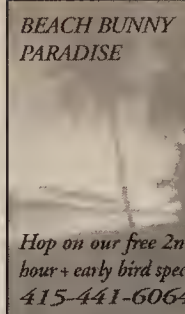
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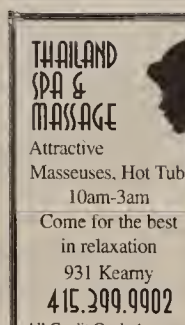


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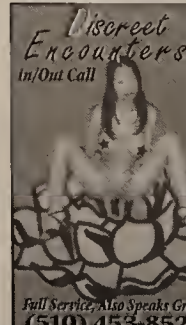
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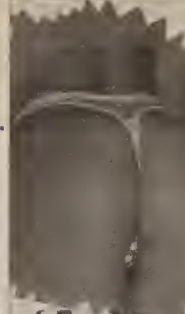
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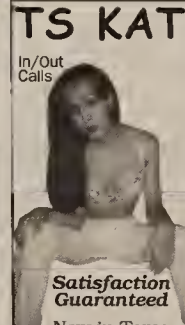


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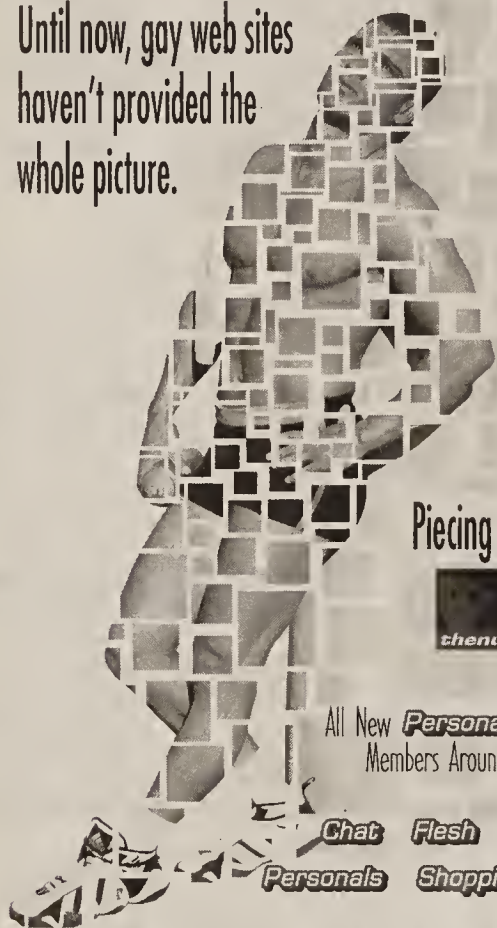
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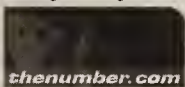
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WOMEN SEEKING MEN

My name's Martha. I'm 29 yrs. old. I have long, blonde hair & green eyes. I'm around 5'9". I'm just looking for men to talk to. **Box 31448.**

My name's Heather. I'm 30 yrs. old. I have long, red hair & blue eyes. I'm 5'4". I'm French & Spanish. I'm very down-to-earth. I love to salsa dance. I wouldn't say I'm a club girl but I like to go dancing sometimes. I just like to do anything that involves getting out & having fun. I like to be around people who like to do the same thing. **Box 11651.**

My name's Lisa. I'll be 23 yrs. old in May. I have 2 young children, a son & a daughter who are both 5 yrs. old. I'm Mexican. I weigh about 145 lbs. I'm about 5'4". I have long, black hair & dark-brown eyes. I'm looking for someone for a long-term relationship. Age, race & looks don't matter to me. It's what's in the heart that counts. The number one thing is my children. He must accept my children. **Box 11107.**

My name's Patty. I'm a black female. I'm 5'6". I'm about a medium build. I'm very easygoing, very honest & loyal. I'm looking for a tall man who shares his innermost thoughts & feelings. **Box 11010.**

MEN SEEKING WOMEN

I'm a 25 yr. old male. I'm looking for a lady who's outgoing & open-minded. If you're interested, leave me a message. **Box 13947.**

My name's Brandon. I'm currently attending college. My major is massage therapy. I'm looking for some new people to talk to. I like to go to Santa Cruz & check out the boardwalk. I like snow-boarding. **Box 13928.**

I'm a nice guy looking for a nice girl. I'm an attractive, 5'5" tall, Asian-American male. I'm looking for someone who's preferably thin-built. Someone who likes going camping & hiking. I'm looking for someone who wants to have fun & is ready to settle down. **Box 11710.**

My name's Martin. I'm 18 yrs. old. I go to school. I'm looking for young, slender, white girls. I weigh about 175 lbs. & I'm 5'11". I'm a cute, white guy. I drive a Corvette. **Box 10894.**

This is Erik. I'm 5'10" & weigh 225 lbs. I'm muscular. I've been described as looking like a professional wrestler, but I'm just a sweetheart inside. Honesty & maturity are important. I'm 41 yrs. old. **Box 9727.**

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**WOMEN
SEEKING MEN**

ENIGMATIC SHY FLIRT
Interesting, educated, cute, sensual SWF, 29, N/S, seeks smart, humorous, dreamy guy, 18-30, with big heart and spontaneous nature, for friendship, possible LTR. **T9634**

A MAN TO KEEP IT REAL
Sexy SBF, 23, seeks honest, intelligent, sexy male, 23-30, 6'+, for committed relationship. Serious inquiries only. **T9653**

NELLO
Are you an honest, no vices SWM, 50-65? Me: 50, cute, Jewish nonconformist, 1D personality. Likes garage sales, dining out, movies, casual dresser for LTR. **T9475**

WHAT'S YOUR ITINERARY?
SWF, 41, native San Franciscan, seeks friend and more to explore local sites: R&B clubs, walking trails, observatory. Enjoy good food, excellent conversation. N/S, N/Orugs. Lifelong Giant's fan. Have dancing shoes, hiking boots, sandals all ready to go. **T9628**

WANTED: NICE GUY
East Bay, sweet, intelligent, financially secure beauty seeks professional 50-65 culturally diverse, with social interests and similar qualities. **T6989**

EBONY PRINCESS
Very attractive, honest, passionate SBF, 25, seeks generous, discreet, discerning gentleman who wants to experience sensual times with me. **T8433**

ABSURD WRITER GIRL
Foxy SWF, 34, N/S, enjoys books, food, music, outdoors. Seeking dangerously intelligent SWM, 28-38, smoochy-smoochy art boy for hilarity, solace, moonstruckness, possible LTR. **T9586**

CAN I SPOIL YOU?
Voluptuous female, 33, long auburn hair, seeks articulate, employed SM, 25-45, who likes dancing, reading, swimming, movies, walks on beaches. Possible LTR. **T9606**

ATTENTION
Anyone who would like to have an interesting evening, please call. **T9585**

LOOKING FOR SOMEONE SPECIAL...
Are you? Attractive, 41-year-old SW/HF, 5'7", in good shape, long auburn hair, honest, affectionate, responsible, with a good heart, seeks LTR, with a man of substance, with the same qualities, to share life together... **T8145**

HAZEL EYES AND HIGH IDEALS
Pretty, witty writer with hazel eyes and high ideals, seeks LTR with stable man, 45-55. My interests: progressive politics, film, art, gardening, comedy. East Bay. **T8269**

CARAMEL-TANNED AFRICAN BEAUTY
Oesirable, feminine, youthful, petite, educated, personable, internationally and multiculturally diverse, with a quality lifestyle, seeks gentleman for friendship, possible long-term companionship, 38-50, 5'8"+, honest, respectful, compassionate, well-groomed, physically fit, health conscious, educated, racially and ethnically diverse, confident, independent thinker, risk-taker, financially successful, N/Orugs, N/S, light drinker. **T9574**

LOVE IT ALL
Cute BF, 37, seeks educated, mature, communicative WPM, 40-55, who's full of life, for beneficial relationship. No games or drama wanted. **T9578**

CUTE ASIAN
SAPF, 53, 104lbs, seeks SWM, 49-57, to share real oceans and rolling black outs. Leave me some information about you! **T9456**

JEWISH ANARCHIST
Values loving, kindness, communication. Prime of life (I am 30). Confident. Accepts gifted/talented woman as equal. Masculine. Appreciates the dance between masculine/feminine. **T9465**

BEARDED WILD MAN WANTED
Unshaven, beautiful, sexy, wise, artistic, musical SF, 5'9", 155lbs, seeks bearded, possibly long haired, erotic, healthy, SM, under 40, N/S, N/O, feminist friendly. **T9555**

PARTY DOGS ONLY
Fun, outgoing, laid-back, slim, busy SWF, late 30s, accustomed to being spoiled by SWM party dogs with similar interests, open-minded, non-judgmental, responsible like me (part time job M-Th), smokers, drinkers, partners, welcome to plan a wild weekend... **T9435**

COMPLEX, CAPTIVATING WOMAN
Seeking leftist partner, 50s, to explore wilderness canyons and the labyrinths of our minds, to soothe each others wounds and rejoice in our triumphs. We are compassionate, humorous, seekers of self-knowledge, playful, tender, and wise. **T9441**

WHIP APPEAL...
seeks her man. Slim, lovely SF, 5'9", into cafes, film, architecture. Seeking healthy, active, educated man, 29-39, N/S, N/Orugs. Be emotionally secure. **T9443**

EVENING OF ECSTASY
Fulfill your sexual desires and needs. Let me please you. Generous gentlemen only, please. Will travel to you. **T9448**

WEEKDAYS ONLY PLEASE!
Slender, buxom, attractive SWF, young 39, brown/brown, extremely sensual, classy, seeks financially accomplished, helpful-hearted SWM, who needs/desires, discreet, reliable, feminine companion/friend. LTR. **T9429**

BE MY ARTISTIC ENDEAVOR
Athletic, energetic SF, 33, enjoys romantic dinners, walks on the beach, socializing with friends. Seeking SM with similar interests for dating. **T9529**

CASTING CALL
Comely JPF, European sensibility, eight-year-old understudy, seeks leading man, 45-58, smart, tender-hearted, communicative, like me! **T9423**

JUST WANNA HAVE FUN
Italian SWF, 22, 5'6", brown/brown, likes cooking, sports, running, working out, walks on the beach, movies, reading, clubs. Seeking fun-loving, outgoing SM for friendship first. **T8425**

AN UNPRETENTIOUS BEAUTY
Eyes that speak of intelligence, sensuality, tenderness, honesty. Are these your eyes? Are these eyes for you? Very youthful, early 50s, voluptuous artist, seeks tender, generous handsome, sophisticated SWM, 45-55. **T9422**

SHOOTING STAR
Sexy tri-racial SF, 18, seeks party boy, 18-25, for clubbing, racing, raving, misadventures in San Francisco. **T9399**

EXOTIC WOMAN
Beautiful SBF, 5'6", 130lbs, models on the side, very athletic, enjoys movies, jazz, walks in the park, loves to laugh. seeks M/SWM any age, for dinner, coffee or? Must be financially generous, no games please. Will answer all calls. **T9424**

39, educated, sincere, passionate, and no children, seeks WPM, 45-58, N/S, successful, loving, caring, and faithful, for LTR/possible marriage. T7797

LET'S GET INTERESTING
Sexy BWF seeks Black gentleman for oral adventures! I'm married and meet with husband present (voyeur only). Not looking for love, just fun! Be real **T9247**

PROGRESSIVE SEEMS SAME
Leftist, writer activist, seeks intelligent, progressive men, who want to change the world for intellectual stimulation and fun. I like exploring new places and ideas, getting high. KPFA. **T5700**

MODEL'S COSMETIC SURGEON
said I'd look 15 years younger... Busty, slender, extremely sensual, dark-eyed SWF, feels 20, trapped under the slight "weathering" of 40, seeks SWM, philanthropist. **T8488**

IS THIS YOU?
Dateless Olva, 28, seeks fun, intelligent sparring partner. Young urban professional diva of color, loves hip hop. Seeking charming, fun, art/music-loving man of color, 28-35. **T9216**

JUST ME
Shapely OBF, 49, 5'4", 150lbs, brown/brown, light complexion, enjoys sunshine, spring and summer, walks in parks, picnics, beaches. Seeking male, similar age and interests. **T9321**

SWEET AND SHY
Curvy, shy, warm, outgoing, gentle, peaceful SF, 49, 5'4", 135lbs, brown/brown, with fun sense of humor, likes art, dancing, reading. Seeking a man who can laugh at himself. **T9323**

68 YEAR-OLD GENIUS
SF seeks tall, older black male who is interested in travel. **T9207**

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FULLFILLING A FANTASY

8F seeks two males to fulfill a fantasy of being with two guys at the same time. **T9189**

WOODKIN' PA NUB

Old-school girl, 22, seeks another punk rocker or skater to check out the scene with. Art student, believe in fate, silly sense of humor, smoker. **T9051**

GREEK GODDESS

Tall, attractive, slender goddess, 36, 5'10", sensual, open, vivacious, educated, seeks tall, kind, accomplished, communicative SWM, 35-45, to share pleasures, possible LTR. **T9048**

SEEKING WEALTHY GENTLEMAN
Discreet 58F, 40s, seeks wealthy, financially secure SWM, 35-70, for fun, lunch and more. No games please. **T9164**

SUNSHINE DAYDREAM

Attractive, petite, slim SWF, 43, homeowner, ex-New Yorker, still digs rock-roll, politics, enjoys outdoors. Seeking fit, down-to-earth guy, 40-50, with similar interests. **T8843**

BLACK DIVA ARTIST...

30s, seeks jungle brother. Rescue me from the city! I'm fully equipped: sweetness, height, beauty, playfulness, hybrid bike. You: communicative, kind, 28-45. **T8834**

RING MY BELL

Luscious, large, amazing, intelligent beauty seeks a partner for love and enjoying life. Our lives are great. Together, we'd be spectacular! **T8835**

MEN LIKE CHOCOLATE TOO

BF, 37, small build, educated, sexy, seeks WM professional safe, disease-free, financially secure, for mutually beneficial friendship. No games. **T9040**

F SEEMS INTELLIGENT

SWF, 40, no children, N/S, with both a creative side and a pedestrian side. Seeking intelligent man, 35-45, who can appreciate a quirky girl. **T9024**

UP & DOWN 2/4

Me: tall, broad-shouldered male in light blue. You tried to save me. Drinks? **T9131**

IMPRESSIVE BEAUTY

Pretty, petite, slender, muscular, fair, feminine, complexly educated, artistic SBF, 44, long hair, desires deep thoughtful, good-looking, highly educated, sensual, athletic SWM, 42-50, who is open to commitment, family, pleasures of mind and body, exploration of nature, arts, travel. **T8317**

EMPHASIS-PASSION

Pretty, petite, educated, athletic, slender SBF, 44, brunette, beautiful eyes/legs, seeks emotional, intellectual/physical intimacy, with well-educated, athletic SWM, 40s, loves nature/art, for committed romance, family. **T8321**

RADIANT, RETRO REDHEAD

SWF, youngish 50, 5'4", fit, slender, very attractive, self-sufficient, straightforward, good-hearted, affectionate, playful, humorous, at home in blue jeans, by no means a square or a freak, enjoys outdoors, flea markets, rock and roll, movies, cooking, hiking, camping, laughing, conversation. **T8327**

JEWISH CHER TYPE

49, transplanted Miamian, seeks financially secure, tall SWM, non-smoker, non-drinker 50-65, sense of humor is vitally important, likes garage sales, scrabble, pool, dining out, theater, must love dogs, looking for honesty. **T5487**

SOUTHERN BEAUTY

Sweet and smart, looking for mature, sensitive and generous gentleman, for fun, adventures and possible LTR. **T8875**

DEEP SOUL DIVER

Artistic, engaging, passionate woman (SWF, 36) loves dancing, people, loving, living. Spirited, spiritual, down-to-earth; tall, beautiful, athletic; actress, musician, teacher. Seeks vital, attractive man (30s-40s). **T6958**

GOOD CONVERSATION

Educated, loyal, affectionate SFF, 43, 5'5", 125lbs, enjoys the arts, good conversation, reading, movies, music. Seeking aware SM, for friendship, possible LTR. **T8845**

EXPRESS YOURSELF!

Don't repress yourself. SF, 21, 5'4", 145lbs, likes clubbing, beaches, strip clubs. Seeking funny guy who knows how to have a good time. **T8948**

LIVE A LITTLE!

Creative, attractive, tall, fit, funny SFF seeks similar adjectives in non-smoking SM, 30-50. Bonus for screwball comedy, jazz, basketball fans. **T6936**

EMOTIONALLY AVAILABLE

WF 22, 5'8", seeks guy who has direction and motivation, wants to have fun and knows how to be honest. Hopefully develop friendship and relationship! **T8683**

NUDE SLEEPER SEEKS PARTNER

DWF, 27, enjoys sleeping in the nude, seeks strong, independent male who knows what he wants and enjoys going after it. **T8669**

SEEKING FUN RELATIONSHIP

This WF, 31, seeks a man over 45, who is interested in any type of relationship. **T8670**

THE BALM

Environmentally friendly WF, 36, enjoys pickles, black licorice, and KQED's Michael Krasny. Seeking man, 30-44, who uses words that I don't know. **T8671**

RHOMER'S AUTUMN TALE

Isabelle looking for Gerald for a 30-something Magali. Only serious interests interviewed. See the movie and think about it! **T8674**

READY...SET...GO!

Full-figured SBF, 37, seeks SW/American-Indian male, East Bay area. Prefer long beautiful hair, cocky, well-endowed, attractive, sensual, honest, easy-going. No games/drugs/kids. HIV- for fun and friendship. **T8677**



**MEN
SEEKING WOMEN**

PASSIONATE ATHLETIC BRIGHT
Trim, handsome, educated SWPM, 46, fit and athletic, enjoys sports, travel, music, dancing. Seeking similar SF, 30-50, for LTR. **T7071**

ENJOYS LIFE

Warm, humorous, handsome SJM, physician, loves traveling, athletics, reading, movies, music. Seeking bright, slender SF, 30-37, with character and integrity, for relationship. **T9658**

SHY AT FIRST

Easilygoing SWM, 27, 6', 160lbs, blond/blue, loves mountains, camping, fishing, mountain biking, movies, dining. Seeking down-to-earth SF for possible LTR. **T9641**

FUN-LOVING GUY

Muscular, athletic SBF, 26, 6'1", 200lbs, shaved head, seeks SF who wants to be treated like a queen. **T9644**

HANDSOME LATINO

Attractive, humorous, intelligent, sensitive, romantic SHM, 23, 5'11", 180lbs, black/brown, student, loves music, beaches, dancing, movies, comedy, soccer. Seeking smart, sweet, attractive female for LTR. **T9662**

LOOKING TO PARTY

Adventurous, fun-loving SM, 20, student, non-smoker, loves cars, guitars, video games, drinking. Seeking attractive, fun-loving SF for dating. **T9666**

EXTRA ORDINARY RELATIONSHIP

DWM, 57, 5'7", looks younger, healthy, physically fit, sincere, honest, energetic, easygoing personality, good sense of humor, seeks SW/HF, 45-55, honest, playful. East Bay only. **T9640**

GOOD LOOKING, IN SHAPE MALE

SM, 27, 5'11", 175lbs, dark curly/brown, tan skin, enjoys the outdoors, movies. Interested in meeting European woman, 18-36, for friendship and a good time. **T9611**

TONGUING ALL OVER

Senior 81M, 5'11", 180lbs, is desperately searching for lady or couple to receive kissing, licking, sucking, front and rear. **T9629**

COOL BROTHER SEEKS SEXY...

soulmate. East Bay, outgoing, conservative, dark-skinned SBF, 34, 6', 230lbs, glasses, dimples, enjoys jazz, cooking, travel, sports. Seeking intelligent, spontaneous, articulate lady, early 20s-late 30s. **T9624**

LOOKING FOR TRUE LOVE

Marriage-minded SHM, 27, 5'9", 200lbs, medium-large build, brown/brown, father, enjoys swimming, walking, exercise, poetry, sci-fi books. Seeking emotionally strong, independent, fun, outgoing woman. **T9631**

SEEKS SENSUAL LOVER

SM, 50, 6'2", brown/hazel, seeks sensual lover or friend who's not afraid of the wilder side of San Francisco night life. **T9637**

LOOKING FOR LTR

SM, 42, 5'10", 170lbs, black/brown, enjoys travel, beaches, dining out, enjoying life. Seeking S/O/F, 30-45, for LTR. **T9612**

MAN, 54, ENDOWED WITH

priceless gifts: lively mind, kind heart, playful spirit, fit body, desires woman equally femininely (buxomly) well-endowed, for exchanging gifts. **T6978**

JUST LOOKING FOR A FRIEND

Attractive, intelligent SM, 23, seeks SF, 18+, for friendship, possible LTR. Serious replies only. **T9587**

JUST CHECKING....

SM, 31, college grad, enjoys many activities. Seeking SF, 18-35, for friendship, possible LTR. Serious replies only. **T9588**

OLDER IS SEXIER

Clean-cut DWM, middle-aged, 6', 195lbs, seeks WF, 62+, who's tired of soap operas and wants attention and romance. Life's too short without fantasy. **T9608**

NUMEROUS AND FIT

SW/HM, 21, 6', brown/hazel, with sexy body, likes movies, dinner, walks on the beach, clubs. Seeking female for good times. Can you make me laugh? **T9613**

SEEKING MOVIE BUFF

Average-looking, fun-loving SM, 33, 5'6", loves movies, going out with people, visiting other cities. Seeking fun-loving, cheerful friend. **T9614**

ALMOST IMPOSSIBLE!

Attractive, endearing, dishonest, fun SWPM, 44, in shape, seeks woman with individuality, intelligence, femininity, long dark hair, slender arms, and youthfulness, for emotion exchange. **T8426**

LOOKING FOR ADVENTURE

SWM seeks smart, trustworthy, beautiful SF, race unimportant, for friendship first, possible committed LTR. **T9397**

HUNKY BRIT

SM, 32, 5'10", black/hazel, N/S, no children, enjoys drama/fantasy movies, Indian/Japanese cuisines, and comedy clubs. Seeking female, 24-35, 5'6"-5'8", N/S, for friendship. **T9580**

STILL WORKING ON IT

SWM, 31, 6'2", dark brown/brown, slender, occasional drinker, no children, seeks AF, 18-36, 5'6"-6'2", for friendship, possible relationship. **T9581**

NEW TO THIS

Very good-looking SWM, 32, 6', light brown/blue, occasional smoker, enjoys classic/comedy movies, alternative/blues music, and history/thriller novels. Seeking female, 18-30, for that special connection. **T9582**

LOOKING FOR ADVENTURE & FUN

Football players build SM, 6'1", blond/blue, seeks SF for casual dating, possibly more. **T9605**

TWIN FLAME

SM, 33, 5'10", 150lbs, dark brown/hazel, athletic build, enjoys scuba diving, dining out, movies. Seeking active, athletic SF, 23-40, for LTR. **T9584**

ATTRACTIVE ITALIAN-AMERICAN

Fit, athletic SM, 6'3", 170lbs, loves foreplay, possess an immense amount of stamina. Desires intimate encounters with college-educated women, 35-46. **T8805**

THE CAT AND THE MOON

Creative, down-to-earth, smart, handsome SWM, 41, is simply looking for a compatible woman, 29-36. Get in touch with me! **T8869**

RENAISSANCE MAN...

44, writes music, oil paints, hikes, bike rides, loves ethnic food/films, physical science. seeking babe with healthy libido, ready for adoring man. **T9235**

HELP!

Japanese-speaking native of California, 48, with varied interests and eclectic tastes, seeks warm, caring, compassionate woman to share life with. Must like kids. **T9572**

SELECTIVE

Single white male, 26, light smoker, with college education, selectively seeks single female, 22-28, to share fun times with. **T9573**

LOOKING FOR GRACE

The pure grace of laughter, companionship, kindness, conversation. Someone who can appreciate life's beautiful moments. Open-minded SAM, 24, artist. **T9566**

WOULD YOU BELIEVE

This is an excellent way for singles to meet. Widowed WM, 50s, 6'1", seeks emotionally available, affectionate SWF, 48-58, dating, LTR. Let's meet for coffee. **T8154**

A GREAT CATCH

Affluent, attractive, athletic SWM, 6', 185lbs, 39, seeks smart and sexy best friend/lover, 27-37 for marriage/family. N/S, please no kids yet. **T7798**

I WANT CANDY

Handsome, athletic SWM, on Peninsula, seeks slim and sexy female, 45, to spend my money on. You supply romance, under 45+, under 125 please. **T9469**

LIVING IN EXILE

Attractive and caring: athletic and artistic; passionate and pensive professor and lover of life, 33, seeks sharp, self-aware, sensual, adventurous woman who loves to laugh. **T9460**

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GUARDIAN connections

ARTS APPRECIATING NICE GUY

Friendly, nice-looking, tall, trim, successful designer. Smart, sometimes clueless. Hiking, movies, SF, M&M, dogs. Seeking pretty, trim, female, 30s to early 40s. **T96411**

TALL, BEAUTIFUL PH.D.

Great kisser, with soul, personality, soft-skinned, hair, clean white teeth. Seeking additional girlfriend. Be bright, petite, fit, or gassy, pretty. B&P, great kisser, disease-free. **T9466**

SEEKING A TRUE LADY

SWM, 61, 5'11", 200lbs, wears dentures, retired blue-collar, enjoys home, television, travel, comfort food, and conversation. Seeking femme/casual lady, 55+. Hire suite a plus. **T9738**

PLEASE ME

Sexy, attractive SM, 6'1", 210lbs, well-endowed, seeks sexy, attract live women who give really good blowjobs. **T9303**

YOUR TOY

Slender, shaved young boy, 25, will massage, caress and lick to his Mistress' satisfaction. You deserve a good tounge on the weekends. **T9454**

BORED - WANT TO HAVE FUN

Clean, discreet AM, 30, likes tennis, bowling, pool, buying shoes, cuddling. Seeking WF, 21-28, for casual fun and friendship. **T9455**

WARM-HEARTED PHYSICIAN

Attractive, humorous, sensitive, considerate SWM, 33, 5'8", 165lbs, thick brown/dark brown seeks SAF, best friend and companion to share fun, laughter, moonlight conversations, mountain walks. **T9459**

LET ME

PAMPER YOU

Seeking attractive, playful female, 18-35, nice figure. I'm a generous, attractive, nice, safe, discreet OWP, 6'1", 185lbs. Let me help you. Oakland. **T9463**

YOUNGER WOMAN

Attractive WPM, 43, financially secure, seeks sensual relationship with female, under 30, who wants to be spoiled. Race unimportant. Let's talk. **T9562**

LOOKING FOR ADVENTURE

SBM, 34, 5'7", moustache/beard, likes muscums, beaches, spirituality. Seeking committed female. Let's get to know each other. **T9561**

LOVING AND SWEET

SM, 22, 5'10", brown/blue, goatee, nice smile, eyes, and sense of humor, likes playing baseball, relaxing, movies, dining out, dogs. Seeking spontaneous female for commitment. **T9563**

HEART OF GOLD

Easygoing, refined, mellow, keen-minded, loving SPM, 44, 5'8", 144lbs, light-brown/brown, enjoys tennis, swimming, reading, concerts. Seeking vibrant, cultured, petite, honest SF, 32+, N/S, possible relationship. **T9472**

LOOKING FOR ADVENTURE

SM, 27, likes nightclubs, hanging out with friends, having fun. Seeking fun, outgoing, adventurous SF for going out with. **T9534**

HELLO OUT THERE!

Handsome pro-juggler, acrobat, sailor, writer, 49, 6', 180lbs. Delicate complex sensual meditate. Loves bird watching, bikes, dance, massage, cooking. You are delightful, different, dreamer, dedicated. **T9540**

SMART & SEXY

SWM, 36, enjoys dining out, movies, quiet evenings at home. Seeking SF for friendship first. **T9544**

LOOKING FOR LOVE

Eccentric brew master, publisher, photographer, vigorous and 60ish, seeks woman to share gardening, cooking, travel, enjoying life together. Would love if she has voluptuous figure. **T9546**

WANTED: MATURE WOMEN

Erotic, sensuous, fun man, 6'4", 235lbs, brown/blue, athletic build, seeks older, mature woman who need affection and attention. Please be spontaneous, outgoing, nasty, kinky. **T9556**

CARING & UNDERSTANDING

Brown-haired, gentle, loving North Bay SM, 5'9", 163lbs, moustache, enjoys music, tv, movies, sports, reading, travel, cultural events, kids. Seeking petite SA/BF, for possible marriage. **T9542**

HOT

SBM, 35, 180lbs, seeks to please women, 40+. Anything you desire. **T9543**

GREAT MESSAGES

Attractive, clean, uninhibited man, 40, 6'2", 140lbs, brown/brown. Seeks smart, sexy, spontaneous woman who loves adventure, dance, party, good times. **T9548**

THE POWER OF NOW

OWM, 42, 5'6", 140lbs, father, enjoys golf, travel, live music, movies, art, plays. Seeking intelligent, good-looking SF, 25-45, similar interests. **T9552**

ADVENTUROUS, SPONTANEOUS...

uninhibited SWM, 37, 5'9", 190lbs, brown/hazel, good shape, enjoys horses, outdoors, excitement, cooking. Seeking similar, beautiful lady. **T9554**

LOOKING FOR A MATE

Traditional, romantic, affectionate, widowed dad, 48, home-owner, enjoys outdoors, music. Seeking similar, intelligent woman, good sense of humor, N/S, H/W proportionate, for committed relationship, marriage. **T9557**

SPIRITUAL MARRIAGE

Crave for by non-smoking, non-drinking WM, 45, seeks same in female, 18-50, any ethnic background. I follow the spiritual path of pure desire. **T9458**

ROMANCE BY CANDLELIGHT

Handsome, self-employed OBM, 57, 5'11", 220lbs, loves cooking, candlelight dinners, dining in romantic settings, jazz/classical/reggae music. Seeking female for LTR. Age/race open. **T9484**

HANDSOME, FUNNY, POLITE

Attractive, outgoing WM seeks intelligent, feminine lady, 21-35. Should love adventure and literature. Break through and you will be the center of my universe. **T9434**

YOU ARE TRULY BEAUTIFUL

Marriage-minded world traveler wants to settle down in the city with someone pretty, poised, and wants kids. I speak Japanese, some French. **T9438**

CUTE GERMAN MALE

Attractive male 36, seeks at attractive, cute single female, 25-40, for dating relationship. **T9449**

LOVE YOUNGER MEN?

Fun, adventurous, open-minded SPM, 29, N/S, enjoys the arts, traveling, intelligent conversation, bicycling, hiking, tennis. Seeking open-minded, free-spirited SWF, 40+, for romance, friendship, possible LTR. **T9450**

DNE IN A MILLION

Outgoing, charming SWM, 40, 6'2", 240lbs, dark blond/baby blue, enjoys hiking, traveling, dancing. Seeking attractive, intelligent, affectionate, passionate SF, 20-47, **T9451**

EXPERT CUNILLINUS

No reciprocation necessary, age/race unimportant. Please be clean and healthy. Please be wet and ready to get off. Guaranteed satisfaction. **T9452**

SENSITIVE, NURTURING...

stud muffin. SWCM, 5'9", blond, athletic, good communicator and listener, N/S, N/O, enjoys having fun, travel. Wants to love and be loved. Seeking life partner. **T9453**

JEWISH LADY SOUGHT

Tall, educated, professional European SWM, 40+, enjoys music, art, reading, movies, outdoors. Desiring an intelligent, busty female, for passionate dating. **T9432**

FUN AND ADVENTUROUS

SWM, 31, likes going out and having fun. Seeking outgoing, fun, attractive SF for fun. **T9535**

HEY WILD ONES!

SWM, 6'2", 190lbs, likes the outdoors, motorcycle riding. Seeking outgoing, fun, energetic SWF for dating. **T9407**

LOOKING FOR FREARS

SBM, 6', 225lbs, muscular build, seeks cool, outgoing, open-minded females for friendship first. **T9527**

LONG LEGS/SHORT SKIRTS

Dentist/musician SWM, 47, likes people, music, and travel. Seeking intelligent, social WF trapped in a show girl's body. **T9431**

SEEKING BLACK FEMALE

Single male, 23, makes music and websites. Seeking black female, 18-45, who is ready to have fun in the Bay Area. All replies answered. **T9426**

ADVENTUROUS & LAID-BACK

Friendly, fun SWM, 23, 6', 250lbs, blond/hazel, enjoys riding motorcycles, beaches, playing guitar. Seeking S/O, N/S, with similar interests, for friendship first. **T9427**

COUNTERPART?

Attractive, intuitive, slim, sensual SJP/M, 22, only slightly kinky, likes literature, music, and metaphysics. Seeking SF with matching qualities. Les Francophones sont bienvenues. **T9415**

ADORABLE & HUGGABLE

Long-haired SM, 34, counselor, likes arts, nature, ping pong, movies, martial arts. Seeking gal for smart conversation, play, excitement, friendship, and LTR. **T9418**

HARNIED INTELLECTUAL

Musician seeks humorous, effie rabble-raiser. I be him, you be her, and we be happy. **T8680**

FULL BODY MESSAGE

Mature WM gives free, total body massages to full-figured black women. I offer total release and pleasure! **T9138**

SHY, INTELLIGENT

heathy BPM, 50s, N/S, N/O, seeks smart, attractive, Filipino lady, 30-50, for movies, dining, traveling. **T9213**

COOL, HARD BODY

WM, 5'10", 180lbs, short blond/green, nice body, seeks nice-looking SF fun times, possible LTR. **T9405**

LOOKING FOR YOU

SBM, 37, 200lbs, bald head, goatee, athletic build, sense of humor, seeks SF for friendship first, possible LTR. **T9389**

WORTH THE CALL

SWM, late 30s, 6'4", seeks generous, mature SF, 35-50, for mid-day rendezvous. Must be discreet. **T9401**

SOUTHERN RAISED AND EDUCATED

SWM, architect, accomplished artist, 52, financially secure, city dweller, with lots of free time. Well traveled, very open, honest, positive, tactful, and visual. Seeking up-beat, adventurous, spontaneous, affectionate SF, 24-35. **T9254**

WILLING AND ABLE MAN

Well-endowed SM, 25, 6'4", 195lbs, brown/blue, seeks woman to please in any way possible. I desire to be your love slave. **T8650**

MUSIC IS MY MISTRESS

Tall, fit, funny, charming SHM seeks SF, 40-50, NS/N/D, for romantic or platonic dates, at local clubs and festivals. **T8678**

CREATIVE PERSON

Eccentric, but down-to-earth artist, 28, smoker, no children, seeks friendly music, 20-40, to explore creative clarity with. **T9250**

SEEKING THOUGHTFUL WOMAN

If you're sensitive and intelligent, 35-55, I would like to hear from you. OWM, 51, no kids, lives and works here in San Fran. **T9252**

I'LL BE THERE FOR YOU

Athletic SBM, 26, 170lbs, reddish-brown, enjoys sports, clubs, dining out, movies, cooking, music, intellectual conversations, massages. Seeking outgoing, attractive, smart, sexy young lady. **T9383**

SENSUAL WOMAN

Receive a free therapeutic/sensual massage and oral fantasy fulfillment from a handsome, athletic male. Weekdays/weekends. **T9231**

UNSHAVED?

Tall, attractive SWM, 51, with athletic build, financially secure, seeks hairy, unshaved, dark-haired, independent thinker for long-term relationship. **T9222**

RETIRED BENEVOLENT

Tall, economically independent SWM, (over 63) poet, philosopher, progressive thinker, interested in responsible heathenism, non-separatist feminism, creative visualization, dining out, meaningful dialogs and LTR. **T9240**

PSYCHIC PHENOMENON

Stocky GWM, artist, 50s, on 9th life, into arts, past lives, Atlantis, alien visitations and ESP, astrology. Religiously incorrect. Looking for gay male with similar interests. **T9228**

FEED THE NEED

Hungry white tongue seeks neglected black pussy to dine on. Licking good time. Call for oral massage. **T9230**

WHO AM I?

Easygoing, fun SM, 25, black/black, swimmer, jogger, with thick dick, loves laughing, making love, dance, sports, music, art, reading, sports, travel, debates. Seeking female, 25-31. **T9209**

WANNABE HAVE SOME ADULT FUN?

Intelligent, fun-loving, handsome BM, 31, would love to meet a beautiful woman, 18-35, with no inhibitions, hang ups, or baggage. **T9210**

I AM READY FOR...

anything you can throw at me. College educated single white male, 33, non-smoker, seeks female for fun, friendship, maybe more. **T9211**

YOU A SWEETHEART?

I need a nice guy, 21-34, who is looking for a sweet, nice woman. I'm tired of all these mean men! **T9218**

MARRIED? LONELY?

Tall, handsome, playful, understanding WM, 38, seeks like-minded woman for safe, discreet, erotic relationship. Oeighthof rendezvous location. Let's embrace what we need. **T9219**

KING-SIZED HERSHEY BAR

Can we be lovers/players? I'm an intelligent tall, muscular, well-hung, chocolate man, love to travel and ready to satisfy. **T9220**

STONER CHICK WANTED

SWM, 6', 190lbs, dark/blue, seeks SWF, 25-42, into open communication, trance and techno, Burning Man, vegetarianism, environment, and meditation. **T9223**

PASSIONATE IDEALIST

Genuine, nice, attractive SWM, 37, 6', good cook, likes beach, mountains, exercise. Seeking simple, non-materialistic girl, H/W proportionate. **T9226**

LIKE MINDS

You are 37-44, Asian, with interest in health, spirituality, arts, your culture, meditation, travel, growth and partnership. NS/NO. I am OWP baby boomer w/out kids but open to what life has to offer. Financially, emotionally secure, enjoys dining, visual delights, farmers markets, long weekends and staying fit. Let's share our thoughts over coffee/tea. **T9233**

YOU ARE...

nice inside and out, practical, natural, 30s-40s. I'm 44, 6'2", 200lbs, playful, thoughtful, reliable, grateful, supportive, needing to love and be loved. **T9237**

WEEKEND WARRIOR

SWM, 6', 200lbs, curly brown hair, good-looking, smart, honest, healthy mountain man looking for soulmate to share good times. Great Adventures. **T9238**

WANNABE NON-MONOGAMOUS

Your partner monogamous? Attractive, muscular OWP, 47, 5'7", salt-pepper/blue. Seeking attractive SF, 30-45, for LTR. Share everything, including your experiences with others. **T9239**

SEEKING MY EQUAL

Hard-working, blue-collar SWM, 46, seeks SPF, 34-57, who is the same and wants friendship and more with a male partner. **T9243**

TALL, DARK & HANDSOME

OWPM, 48 (low mileage!), trim, funny, passionate, expressive, playful, easygoing, attentive, intelligent. Seeking attractive, funny, intelligent lady, 25-45, with strong libido. Let's have fun! **T9248**

MUSCULAR

SBM, 37, 5'8", 178lbs, dark brown hair, works out, seeks multi-dimensional female, with nice eyes and good conversational skills, for music, movies, reading, and more. **T9318**

DIAL A SWEETHEART

French/English SM, 32, 6', 165lbs, in West Bay, seeks vivacious female to worship and please. Enlighten my heart, body, and soul. **T9320**

JOHN LENNON LOOKS

Slim, spiritual, youthful male, 40s, plaintiff, winning a huge law suit, writer, wants to share winnings with very pretty, slender, adventurous, artistic female, 18-30. **T9249**

SM WHO LIVES:

kind of blue/Catch-22/Grace-land/Right Ho Jeeves/Brandenburg Concertos/Philadelphiastory/Magnite/Mother Night/lingerie/switch hitters/words/seeks SF. **T8722**

TAKE A CHANCE

SBM, 29, 5'9", 215lbs, people person, loves children, music, and trying new things. Seeking attractive, voluptuous, black woman, 20-40, outgoing, aggressive, straightforward, and adventurous. **T9212**

CUDDLING AND SNUGGLY

Well-endowed 24 year-old likes to be paid attention to. Seeking a young woman to enjoy sensuality. **T9214**

NO HOLDS BARRED

Extremely hardcore, kinky, freaky, wild OBM, 36, 5'11", 215lbs, black/brown, enjoys oral sex, massages, being licked from top to bottom, doggy style position. Seeking female. **T9215**

ROMANCE, ADVENTUROUS

Romantic, adventurous SM, 5'11", 160lbs, light brown/blue, mustache, slim build, loves animals. Seeking outgoing, understanding, compassionate, open-minded, SF with similar interests. Communication is important. **T8483**

ARE YOU THE ONE?

SWM, 27, 5'9", slim build, brown/blue, occasional smoker/drinker, not religious, seeks SF, 20-28, for possible relationship. **T9201**

STRAIGHT GENTLE BEAR

Need to feel overwhelmed, clawed, mauled, generally rough-housed? Gentle gentleman needs Goldlocks to punish for eating porridge. SHM, 5'8", 260lbs, needs petite SF, 22-32, forever. **T9203**

LOOKING FOR LOVE

SWM, 44, 6'1", blond/blue, enjoys motorcycles, biking, sports, dining out, movies. Seeking SF, with similar interests, for friendship, possible LTR. **T9169**

NOPELESS ROMANTIC

Athletic, adventurous, outgoing SBM, 24, N/S, loves the outdoors, trying new things, having fun. Seeking outgoing, adventurous, fun SF for dating and having fun. **T9205**

MR. BIG TIME

36, handsome and fortunate, looking for beautiful young woman, 18-29, for mutually beneficial relationship. Call for details. **T9206**

FAMILY VALUES

Caring, loving, gentle, committed SWM, 44, 5'6", 135lbs, black/brown, hard worker, good listener, with family values, a lot of imagination, knows how to treat a lady, loves spending a lot of time with a woman and being in her world. I am looking for a good, long, trusting relationship with a petite woman, any age, with a nice figure. Can relocate anywhere. **T9208**

SOCIAL IRONY

Age is just a number. Beautiful SM, 24, 6'2", 200lbs, underwear model body, seeks older, attractive woman who knows what she wants: me! No games. **T9194**

SEEK A LITTLE FUN

Attractive, adventurous SM, 24, seeks nice, intelligent, sexy female for fun. **T9179**

WELL-HUNG

Fit SWM, 24, 5'10", 170lbs, brown/brown, seeks women to have fun with. No strings attached. **T9185**

SEEKING ADVENTURE

Fit SM, 6', 175lbs, brown/brown, very well-endowed, smooth, likes partying. Seeking someone to have fun with. **T9302**

INTERNATIONALLY-MINDED

Eclectic, left-leaning WF, desired. Me: British-accented, polyglot globetrotter, 30s, PhD, radically left-leaning, goddess-centric, agnostic buddhist slim, dark, long haired, mediterranean-looking, undeniably handsome, East Indian prince. **T8306**

NO STRINGS ATTACHED

SWM, 29, looking for a relationship with no strings for visits to satisfy one another's needs. **T9052**

"LE PETITE PRINCE"

Natural born philosopher, SWM, 32, 6', 170lbs, good-looking and passionate about life. Seeking beautiful young woman with loving heart to be intimate with. **T9054**

SENSUAL & A LITTLE SILLY

Slim, handsome SWM, 33, engineer, midwestern type, seeks cute, smiley, smart, warm SF who loves hardcore exercise, bay area variety, strong open communication. **T9049**

LOOKING FOR LOVE

SWM, 44, 6'1", blond/blue, enjoys motorcycles, biking, sports, dining out, movies. Seeking SF, with similar interests, for friendship, possible LTR. **T9169**

LONG-HAIRED MUSICIAN

SWM, 28, seeks woman, 18-30, for intense, monogamous relationship, travel, and incredible adventures. **T8699**

CURIOUS SBM 37

seeks first interracial relationship. Confident, honest, humorous, dark,

Unit pricing

Dear Andrea:
My cock won't fit in most girls' pussies. I was wondering if you could send me some numbers and photos of girls that might do the trick. Thanks.

Love,
Livin' Large

Dear Large:
You're not kidding, are you? You really think I keep a database of prospective dates for my readers, organized by genital measurement. Why would I?

Against what used to be my better judgment, I took pity on you — you may be the biggest, but you clearly aren't the sharpest knife in the drawer — and did a little search. I found something called "big-date.com," a site purporting to match well-hung men with big-breasted women, which makes no sense at all. My efforts end here, though. I refuse — I absolutely refuse to enter the words "big pussy" into a search engine. Besides, everybody* knows where Big Pussy (www.sopranoland.com/cast/pussy/index.html) is. Big Pussy sleeps with the fishes.

Sorry, son. You're on your own. Use more lube.

Love,
Andrea

* Everybody with cable, anyway.

Dear Andrea,
I was a virgin when I married seven years ago, and I haven't had intercourse with another man. When we have sex, I am only able to climax through oral stimulation, and it's not enough for me. It just seems like he is a little too short (only 4 1/2 inches) to hit the right spot. My husband and I have tried several positions, but it doesn't make any difference. After sex I am left unsatisfied and frustrated. Do you have ideas that could help me to be sexually satisfied?

Love,
Wrong Spot

Dear Spot:
Are you absolutely sure there's a particular spot your husband is failing to reach? There's the G-spot, if that's what you had in mind, but on most women, this area of sensitivity (a more accurate description than "spot") is less than 4 1/2 inches in. That's the good news. Sort of. The bad news is that many, possibly most, women are not going to come from no-frills intercourse anyway, G-spot or no, big dick or little. As you have no model for comparison, who knows if you'd be happier with a different (or differently equipped) partner? Under the circumstances, you probably shouldn't go assuming that the problem (if any) lies with him. That sort of attitude just isn't going to help.

It was very popular for a while there (thanks, Masters and Johnson) to claim that the vagina was basically numb, a dumb receptacle and not much more, while the clitoris was doing all the work. Nonsense, of course, but it is true that vaginal sensitivity varies wildly from woman to woman, and also that a fair amount of what we think of as simple, even mechanical, sexual response (touch me here, and I'll come) can be acquired later in life simply by practicing.

For some women intercourse is hot enough but will never quite lead to orgasm; for others, a pleasant interlude and no more. Let's find out whether you're one of these or whether the right internal stimulation could indeed rock your world. Lie on your back and let your husband get some fingers in there. He should apply firm, upward pressure or a stroking, circling motion — not the sort of straight-ahead in/out piston action that seems to be most men's default setting. Getting several fingers inside and then spreading them apart while going round and round (it's easier to do this than to describe it) might also work.

If he does all this, and you still feel little or nothing, then you're just going to have to accept that intercourse of any sort ain't gonna do it for you. You're perfectly functional; you have orgasms, just not from that. Join the club. If, on the other hand, you do start to get that "keep going!" feeling, then you were right all along: you need more than you were getting before, but in width, not length. That's fine. Remember those fingers? They're your husband's, too. Practice plus his penis plus some of those G-spotting fingers' doing what they were just doing ought to do the trick.

Love,
Andrea

A new, full-length, alt.sex.column appears at noon each Friday on sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; askme@sirius.com; or www.sfbg.com/asc.

HELLO IS ANYBODY OUT THERE
SWM, 33, N/5, likes camping, hiking, sunsets, bonfires, adventure, deep conversation, comfortable silence. Playful inner child, bold honesty are important. Seeking like-minded woman, 21-35. **T9028**

CUTE AND CREATIVE!
Intelligent, attractive, sensitive guy, 28, who thinks on the good side of life, seeks warm, creative, good-hearted, cute female for fun, friendship, and romance. **T9029**

IF SPANKING...
has positive associations in your secret fantasies, and you're an attractive female. 20s-40s, thin/medium build, call this handsome SWM, 30s, PhD, interests in literature/art/film. Friendship/LTR? **T9122**

OLDER WOMAN?
SWM, 38, exotic looks, drug-free, financially secure, seeks sensual relationship with older woman, 60+. Chemistry more important than age, race, or size. **T9032**

DEFROCKED PRIEST
Attractive, BWWM, 48, swingdancer, writer, poet, seeks naughty, sinful adventures for walks on beach, videos-x, bible study, and kinky sex. **T9042**

SERIOUS SOUL WORK
Seeking a life partner for a calm, tender relationship based on emotional, spiritual, sexual exploration, fun, dance, good food, family, and community. **T9152**

SAM SEEKS TATTOOED GIRL
Heavily tattooed musician, with long hair, seeks stylish SWF, for bar-hopping/live shows, and dining out, possible LTR. **T8172**

CUTE AND CREATIVE!
Intelligent, attractive, sensitive guy, 28, who thinks on the good side of life. Seeking warm, creative, good-hearted, cute female, for fun, friendship, and romance. **T9026**

ASIAN, EAST INDIAN OR LATINA
princess wanted. SWM, 32, blond/blue, 6'3", 230lbs, athletic, seeks a woman of Asian, East Indian, or Latin descent for LTR, possible marriage. **T8309**

USUAL STUFF
Me: SAM, 29, 5'7", 155lbs, perfect, god-like, no scars, marks, or tattoos. You: SA/WF, maximum 3 moving violations, not obese or born-again. Age open. **T8314**

MYSTIC
This SWM, 45, 5'7", 150lbs, mystic poet, muse, musician, pacifist, and vegan, seeks similar genius. **T8414**

COUNTRY LIVING
North State, European, tall, slender, handsome, very youthful, honest, caring, affectionate, humorous, financially stable DWM, 60ish, nice home, seeks younger, relocatable lady, any race, not overweight please. **T8876**



LAUGHTER AND PASSION
Lean, toned, energetic, nice GWM, 45, seeks strong, cuddly, teddy bear guy. Let's laugh, crack up, and cuddle. **T9618**

HANDSOME ARMENIAN
Good-looking, 42, 5'9", 160lbs, light brown complexion, professional, romantic, in LA. Seeking masculine, straight-acting, Black/South American/Italian, total top male, 22-42, honest, sincere, healthy. For dating/traveling. **T8156**

BLUE-COLLAR BUDDY WANTED
Tall, blond professional, 50, seeks to meet blue-collar type for outdoor activities, travel, fun. **T9583**

SOUTH SF
Bi Curious? Daytime fun. Let's chat. Prefer WM or Latin 23-40 in shape. Super discreet. All calls answered. **T9241**

EROTIC MASSAGE...
free for straight, bisexual, and masculine guys, 18-45, with tight, trim builds. Given by trim, bisexual WM 43. **T9576**

NOT SONOMA COUNTY
Masculine WM, 40, 6', 175lbs. You: 25-45, very masculine looking, for discreet good times. Let's click back and enjoy. **T9577**

GOOD CATCH
Good-looking, slim GAPM, 30, nice personality, seeks similar, masculine GWM, under 40, for friendship, old-fashioned dating, monogamous LTR. **T9470**

SEEKING GOOD TIMES
Bi-curious SHM, 25, 6', 185lbs, top, seeks good-looking Bim, 18-25, bottom. Couples are welcome. **T9385**

MASCULINE - IDEAL...
fetishist seeks superb, cut SWM, mid-20s, hedonist, who enjoys thrillingly effective, not expert, oral attention from presentable DWM, 45, professor, safe, confidential. San Francisco. **T9545**

ORAL PLEASURE FOR MARRIED BI
SWM, 48, seeks men, 35+, first timers, hairy a plus, for evenings/weekends. Discreet, clean, HIV, no reciprocation required. **T8841**

GREAT HEAD...
from this big, fat, handsome, Italian cock-sucker. Circumcised encouraged. Please be thinner, hard and over 30. I will swallow that white, thick, salty load. **T9446**

GWM ARTIST...
43, handsome, masculine, smart, creative, sensitive, funny, HIV-, very non-scene. Seeking GWM, with similar qualities, for dating, romance. LTR. **T9436**

VERY GOOD-LOOKING
Well-built, very masculine, 44 year-old Silicon Valley professional, ex-navy officer, enjoys anything that's mainstream: baseball, cars, business, family, friends, church. Seeking same. **T8836**

BI-CURIOUS TOP
Handsome, athletic, fit DWM, 5'8", 170lbs, muscular swimmer's build, seeks healthy, fit, discreet Bi or Bi-curious bottom, under 45. **T8396**

FINICKY SHAPE SNIFFER...
seeks mighty, wicked, courageous, warrior dude for companionship, adventure. Five to six, twenties, polite. No tobacco, crack, demon possessions, or fannies. Elves okay. **T9412**

LOOKIN 4 CUTE, SMOOTH GUY, 18-22
Boysish, hot WM, 25, curious for first-time experience with a guy. Slender or defined body types only. Naturally smooth preferred. **T9408**

NOT BOY
Very good-looking, down-to-earth, fun WM, 33, 6', 185lbs, black/brown, seeks SM, under 33, for casual sex, possible LTR. **T9394**

EARTHY SPACEBOY
Super cute DJ, young but sane, spontaneous yet stable, kinky but loyal, into adventure, nature, passion. Seeking guys, 21-35, for dating/relationship. HIV+. **T8302**

FINE TALL VERSATILE GUY
Trim GWM, young 37, 6'4", with long, wild, brown hair (usually in ponytail), seeks cute, healthy-looking, hairy guy who loves to kiss. **T9251**

LOOKING FOR DOMINANT
Straight-looking/fit, clean, masculine-looking, fit, clean-shaven, good-looking, selective, healthy, clean, discreet GWM, 49, 5'11", 185lbs, will try anything to mutual limits. **T9381**

CHURBY BUDDY
Very friendly GAM, 25, 195lbs, black/black, enjoys telling fortunes, table tennis, billiards, bowling, sitcoms. Seeking chubby, handsome, nice, cute man to keep me company. **T8610**

ROMANTIC, UNCUT, HAIRY
Bear cub seeks extremely hairy daddy type, 40-60, for fun and romance, passionate, affectionate, oral, warm-hearted, good-natured, let's meet. I am 42, 195lbs, 5'9", brown/brown, cute, HIV-negative, fun and outgoing, ready to go. **T9234**

HARD SPANKINGS NEEDED
WM, 40s, tall, slim, nice, smooth, exercised buds, healthy, seeks warm dad/brother for hand/strap. Any age, any race. No sex. **T9246**

MACHO BISEXUAL
I am looking for a bisexual woman, busco mujer bisexual. **T9229**

STRONG TOP SEEKS CUTE BOTTOM
Athletic, masculine, healthy male, 56, 5'10", 190lbs, HIV-, in good shape, works out every day. Looking for nice and cute bottom for good time. **T9242**

PRETTY BOY
Young, smart, pretty male, 190lbs, very freaky and well hung, seeks A/HM or TS for first time experience. **T9306**

BOTTOM OR TOP
Spanish SM, 6'2", black/brown, swimmers build, hairy chest, seeks experienced male, 25-35, who is mature and real. Tops a plus. **T9319**

STRAIGHT, BI-CURIOUS
Healthy, discreet SM, 31, 6', good-looking, slender, athletic, fit, smooth, clean, HIV-, seeks clean, healthy, Bi-curious/straight WM, 25-35, for private fun at my place. **T9202**

TAKE A CHANCE
Attractive, fun-loving SBM, 28, likes sports, the outdoors, movies, dining out, quiet evenings at home. Seeking attractive, outgoing SM for dating, possibly more. **T9204**

STRAP-ON SUBSTITUTE
Strap-on doesn't satisfy? Clean Bim available for service. Wife or girlfriend invited to supervise lube and insertion of 9 inch penis. **T9300**

SGWM
Green eyes, brown hair, 175 6', 40, versatile, masculine, smoker, brew skies, Santa Rosa area seeks same 35-50. Good times/outings. Prefer Italian/Mediterranean you? **T6955**

OLDER ORAL
GWM, 64, 6', 175lbs, San Francisco, seeks similar. Current interests: gym, my 13 month-old dog. **T9053**

DARK AND LOVELY
Smart, easygoing, attractive, sensitive, slim GBM, 34, 5'5", 145lbs, swimmers build, enjoys movies, walks in the parks. Seeking companionship with the same. **T9056**

STRAIGHT? CELTIC? HIRSUITE?
Gentle, mature, talented San Francisco GWM offers stress reduction for straight, 30+ Celt, who appreciates having his hairy, muscular masculinity appreciated. No reciprocation. **T8844**

TWO DIVIDED BY ZERO
Bright, handsome, athletic GM, 37, seeks romantic, sexy, healthy guy, 27-37, with great sense of humor, for monogamous relationship. **T9033**

MAN TO MAN
Black male, 55, 5'9", attracted to straight-looking, HIV-, white males, 50-80, single and available, who's taller and heavier than me. Top only. **T9035**

MASCULINE GUYS 21-36
32, 5'8", 166lbs, into wrestling, working out, darts, road trips, bowling, cold beer, hangin' with other similar straight appearing guys. **T8710**

JOCK SEEKS STRAIGHT DUDES
Solid jock, 5'5", 165lbs, 44inch chest, buzzed out, seeks healthy, discreet, straight, Caucasian jocks/married/frat/construction dudes. I give discreet oral service. No reciprocation/drama/strings. **T8879**

GAY LATINO MALE LOOKING
Sweet, caring GWM, 23, N/5, seeks that special guy, 21-50, who will treat me like a queen. Must be willing to put his all. **T8852**

BEND OVER
Slim, active WM seeks submissive bottom who loves to get it in many different positions. Asian a plus. **T8857**

SEXY, HOT BODY
Athletic, handsome, clean-shaven GWM, 33, 5'11", 172lbs, blond/blue, enjoys working out, movies, candlelight. Seeking similar GWM, gentleman. Do you want to be my lover tonight? **T8251**

SWM, 35, 5'9", N/5, brown eyes, college grad, seeks college-educated 5F, 25-40, for friendship, possible LTR. **T8847**

AD OF THE WEEK

ALTEMA-BOY SEEKS BOY
Post-punk Latino boy, 25, seeking partner in crime. I enjoy cafes, dancing, ethnic food, bookstore browsing, alterna-pop, queer politics. Seeking someone fit and confident. 21-32. **T8839**
This lucky advertiser will receive a gift certificate for Dinner for Two (up to \$75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220.



www.mossbeachdistillery.com

SALUTE!
Only the creative life live! 30s, blue-eyed European seeks Frenchman with imagination, 20s-40s. **T8828**

LOOKING FOR DATES
Cute, attractive GAM, 25, 5'10", 150lbs, looking for other GM, 25-45, H/W proportionate, for dating. Ethnicity unimportant. **T8830**

LOOKING FOR FUN
SWM, 41, enjoys dining out, movies, quiet evenings at home. Seeking SM, 25-45, for friendship first, possible LTR. **T8685**

CUTE BOY NEEDS FRIEND
SWM, 20, 5'6", 130lbs, brown/brown, seeks guy to hang out with. Please be respectful and serious. **T8764**

TOP SEEKS BOTTOM
Handsome, sensitive, conscientious, devoted GWM, 35, 5'10", 160lbs, brown/green, swimmers build, top, clinical psychology doctoral student, physically fit, gentle soul, jazz enthusiast, photographer, art therapist, loves tennis, Jack-Russel Terriers, fine art, Joni Mitchell. Seeking fit, attractive, successful professional male, 20-35, bottom, healthy lifestyle, for good times. Positive attitude and sense of humor essential. Modesty preferred over arrogance. Extra points for European/American descent. **T8657**

ATTRACTIVE
BM, 40, 5'6", 155lbs, bottom, seeks a masculine, top BM for a serious relationship. You must be serious about spending time together. East Bay. **T8662**

DISCREET
Sincere Oakland gentleman, 47, enjoys entertaining men over 50 in the late afternoons. No reciprocation involved. Go home happy tonight. **T8653**



SEXY TRIPLE DS...WANNA TASTE?
BF, 5'2", 145lbs, 44DD, 32-36, beautiful chocolate skinned female, seeks financially stable, sexy, older female, any race, for massage and tasty pleasures. What's your fantasy? **T8645**

SEEKING SOULMATE & MOMMY
Outgoing, humorous GF, 40, brown/blue, single mom, seeks GF, 25-45, single mom, for friendship, possible LTR. **T9639**

SCENT OF A WOMAN
Stylish, attractive, intelligent, laid-back SBF, 5'6", 125lbs, short brown/brown, great body, enjoys outdoors, reading, writing, dining. Seeking slim, outgoing, intelligent SF for dating. **T9638**

EXOTIC BLACK FEMALE
Loving, romantic SBF, 29, N/5, enjoys dining, movies. Seeking young, tall 5B/HF, 26-36, for friendship first, possible LTR. **T9610**

SEEKS COFFEE BUDDY
Working-class SF, 57, 5'11", 220lbs, seeks easygoing, friendly, caring companion, N/5, N/D, N/Drugs, for coffee and... **T9616**

SEXY STALLION
Slim SBF, 23, 5'11", mother, likes hanging out, movies, clubs, family. Seeking female for fun times. **T9622**

WOMAN TO WOMAN
Warm, sensitive, playful, very affectionate, deep Jewish female, 40s, open to all, but especially attracted to African-American Lesbians for dating and possible LTR. N/5, preferred. **T9575**

NEW TO THE GAME
Educated SWF, 20, smoker, fresh out of the closet, seeks responsible, fun, sweet, femme girl, 21-29, who knows how to take charge. **T9461**

READY, WILLING, ABLE
SBF, 29, likes quiet times at home. Seeking easygoing, attractive 5F for friendship first. **T9533**

SEEKING COOL CHICK
Sincere, compassionate, attractive, femme SWF, 31, brunet/blue, seeks open-minded, honest woman, beautiful inside and out, for dating, possible LTR. I'm worth meeting! **T9419**

COMMITMENT
Outgoing, down-to-earth 5BF, 26, 5'8", 170lbs, short hair, reddish-brown complexion, seeks 5F for friendship first, possible serious LTR. **T9386**

SAN MATEO COUNTY
Well-educated, attractive, healthy and happy, adventurous lesbian, seeks similar, 34-54, for casual to regular dating. **T9255**

CRAZED REDHEAD
Sexy, funny bi-sexual artist/musician goddess seeks girlfriend/friend/lover for dancing, hiking, romp in the woods, what ever. No strings/long term. I'm fun, are you? **T9378**

LOOKING FOR LOVE...
in all the right places. GF, 20, seeks femme GF, no bi, to keep it real. No games. **T9334**

READY OR NOT
5F, 18, 5'4", 120lbs, light brown/brown, seeks stud or femme to hang out and go places with, possibly more. **T9330**

NATURE WOMAN
Charming, warm-hearted, attentive, tender, passionate, faithful East Bay woman, 43, seeks kind, honest woman. No games, no lies! Friends first, last, and forever. **T9158**

BI CHICK IN THE EAST BAY?
Bi chick in East Bay? Very cute, slim Bif, 23, occasional smoker, wants someone not shaved, very clean, D/D-free. Age/race open. **T9023**



EXTREMELY CURIOUS
GWP/M, 32, blond/blue, seeks male/female couple for good times and exploring what it's like to be with a woman. **T9659**

EROTIC COUPLE WANTED
Attractive, healthy, married WM, 6', 180lbs, seeks hot couple to explore my bi curious fantasy. Enjoys cross dress, role play, toys, and more. **T8296**

SEXY COUPLE
Sensual, hip, slender couple, early 40s, seeks sexy Bif, 30-40, for a night you won't forget. **T9621**

SEEKING EXOTIC AND EROTIC
SWM, 30 years old, 6'2", blonde/blue, 200 lbs. ISO couples, singles and married females, ages 18-45 especially Asian women, South American and any other types. **T6997**

BI COUPLE SEEKING EROTICA
White couple, both 19, seeks party partners. In search of bi-morphs, 18-35. No prejudices! Get in touch with us! **T9457**

IT'S A GROUP THANG
Nice-looking BM, 38, 6', 235lbs, seeks sex club partner, female/couple. You are adventurous open, uninhibited, nice shape, craving sex club experience. **T9441**

DO YOU HAVE YOUNGER HUSBAND?
Attractive, buxom SWF, 5'6", 120lbs, young 42, seeks married WF, over 40, who has slim, Anglo husband under 40, for fun times. **T9430**

MAN IN THE MIDDLE
Very open-minded DWM, 38, 6', 195lbs, clean-cut, interested in third threesome. Tell me what to do! **T9391**

HOT PAIR ON PENINSULA
Attractive married white couple, 40 something, seeks Bif or couple with same for erotic encounters. Light smoker, drinker, herb friendly ok. **T9379**

BI MALE
seeks couple for mutual oral fun. I am attractive, fit, clean, discreet, HIV-, STD free, professional black male. Call, talk over cocktails. **T6561**

THREE-WAY FUN
White, Bi male, fit, attractive, well hung, looking for dress-up play. I'm serious, so you be too. **T9224**

WET AND WILD
Couple, he's 34, 5'10", 170lbs, blond/blue; she's 32, 5'8", 140lbs, curvy/athletic build, seeking Bi females for fun. **T9185**

TABOO-LESS FOR 2001
Very attractive 5BM, 24, green eyes, 6'4", 250lbs, likes the outdoors, animals. Seeking mature, older WC for lots of hot fun and erotic pleasure. **T9301**

GOOD PEOPLE, GOOD TIMES
White couple seeks Bif. We're never too bashful or shy to meet or play. With us, you'll be with good people and enjoy good times. **T9039**

GIVE IT TO ME
Looking for two guys give it to me at the same time. Youthful 40s BWWM, 6'1", 150lbs, clean shaven, light body hair, HIV-. **T9037**

NAUGHTY MAID...
...later negligees, digital photos. Couple seeks normal to great shaped opposite sex, bi-couples. 50-70. We'll all be cuties. Retired best. **T6981**



TV/TS

TS LADY WANTED

This oversexed SWM, 6'1", 190lbs, is seeking a versatile or top TX, TG, or TV lady. **T9617**

SWEET LOVE

Light-skinned, good-looking professional ex-gangster, 5'5", tattoos, seeks friend to talk to, love hug, kiss. East Bay. **T9626**

SHES GOT PERSONALITY

Attractive TV, with female personality, seeks lonely gentleman for regular visits. **T9421**

HOT CROSS-DRESSER

Cross-dressing male, 38, 5'11", 165lbs, seeks adventurous, dominant SM for fun times. Must be discreet. **T9390**

HOT MARIN TV

Loves French (swallows), Greek. Services all comers. Prefers married, White/Latin. No money, drugs, STDs, complications. Very discreet, our secret. All considered. **T9245**

SUBMISSIVE

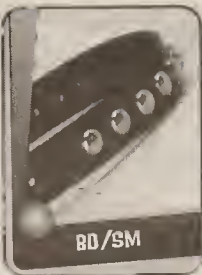
WM, 37, seeks dominant TS to play with. If you're out there, get in touch with me. **T9328**

A LADY IN THE PARLOR...

A harlot in the bedroom. Sensual, 30ish TV, luscious legs, long hair, waiting to be romanced by attentive, handsome suitor. **T9041**

CLASSY, SLIM TS

Very attractive in Contra Costa. I'm 40, 6', 155lbs, smooth with B cup breasts and 40-29-39, seeks a masculine man for dates and possible LTR. My guy is fun, 28-55, clean and disease free. Call me! **T9036**



BD/SM

YOU WILL BE MINE

Dominant black man, 30+, safe, discreet, patient, and emotionally stable. Seeking submissive female for safe, fantasy play. Friends first. Any race. Novices welcome. **T9437**

CONVERSATION FIRST

Civilized WM seeks literate, wise, mature CBT-loving WF with sense of humor, for conversations, then? **T9444**

MASCULINE & SUBMISSIVE

Former straight guy, lean build, wants masculine, dominant guy, lean body, to give me direction, tell me what to do. Smooth/hairy, up to early 40s. **T9420**

SADISTIC WHITE DADDY...

gives, long, hard spankings to mature, full-figured women. Can you handle the pain? After the punishment, comes the total release and pleasure. **T9256**

ATTRACTIVE BIBM, 29...

6', curly-haired, caramel-complected, long legged, enjoys reading, writing, theater, beach, travel. Seeking casual, sexual relationship with a kinky, dominant female or couple for very exciting encounters. **T9333**

BOOB SPANKINGS

Sexy, attractive, feminine, voluptuous beauty, statuesque, seeks buxom (D-F cups), shapely, "kinky", clean, discreet women to discipline me with your luscious mounds. **T8880**

SPANKING NEEDED...

by polite, well-educated, handsome SWM college boy, 20s, from female parent figure. I am discreet and have my own place. **T8878**



FETISH/FANTASY

LOOKING GOT YOU

Submissive, muscular SWM, 6'3", seeks superior female to orally service. Age/race unimportant, but please be H/W proportionate. **T9627**

LOOKING FOR SOMEONE...

to go to Power Exchange. AM seeks fun, adventurous, open-minded female to go sex clubs and watch porn. Age and race unimportant. **T9630**

ENGLISH BUTLER AWAITS...

to respectfully serve your most intimate desires. Unusually passionate, sensitive, sensually aware butler will thoroughly pamper and pleasure his sluttily, slender mistress, 20s-30s. **T8687**

SEEKING HOT COP

Hot male couple seeks a genuine male cop. Officer is the key to fulfilling our fantasy. Be sexy/masculine. You will enjoy this discrete experience. **T9467**

BI EAST BAY MAN

BiWM, 46, 6'1", 195, seeks other Bi men for video, J/O, and more. Must be discreet and private. My place in Oakland, daytime is best. **T9439**

BI-CURIOUS IN NYLONS

WM mid-50s, 6'5", 230lbs, clean-cut, healthy, seeks fit WM, 40+, who enjoys same for erotic encounter. No drugs. **T9440**

FOOT WORSHIP

Handsome, slender GAM wants to be dominated by an attractive, masculine man. Verbal a plus! Open to all foot scenes. **T9442**

LIKES NATURAL WOMEN

SM, 23, likes women who are unshaved. Age/Race unimportant. **T9428**

LOOKING FOR THAT SPECIAL LADY
Latin man, 34, East Bay, seeks that special lady. You know who you are, and I know what I'm looking for. **T9337**

STONER CHICK WANTED

SWM, 6', 190lbs, dark/blue, seeks SWF, 25-42, into open communication, trance and techno, Burning Man, vegetarianism, environment, and meditation. **T9225**

HANDSOME MALE AVAILABLE

Handsome, respectful, discreet, fit SWM, 35, 5'11", 170lbs, dark hair, seeks/females or couples, to explore fantasies. **T9159**

LET ME SATISFY YOU

Sexy blond BF, 5'6", 135lbs, 36DD, seeks generous gentlemen, ladies, or couples for massage pleasures and more. **T9133**

2 IN 1

Single, submissive (sometimes) male into TV servitude, B/D, trim, mid-age, seeks attractive lady or couple for LTR. Show girl legs, discreet. **T9030**

SENSUAL INNER MESSAGE

Talented, long-fingered, full-lipped, Spanish-Norwegian male, 29, 6', 180lbs, non-player, seeks clean, multi-organic woman for full body work over. **T8881**



MISSED CONNECTIONS

SUNGLASSES ON HK FLIGHT

You: Wearing sunglasses on UAB06 from HK, 2/20. Bulthead seat. Me: blue shirt, glasses, too much luggage, 2 rows up. Tea sometime? **T9609**

FRI 3/16 CONTINENTAL...

11:30am NY to SF. You seat 14D. I was in row ahead of you, window. Tall, green vest. Prepare for take off? **T9464**

UNION SQUARE SERVING WENCH
March 8th. Hot blonde, tattooed waitress, I had the first foot-long of your shift. Me: redhead and big shoes, zombie movies, and clam dip? **T9471**

HEY CUTE BLOND GUY...

with red mustang car. Saw you on the Castro occasionally by the rainbow steps. Interested in hanging out with a cute Asian guy? **T9445**

ALL YOU KNEED

March 13 2pm. You: black top, skinny straps. ME: Black vest, goaty, with tall blonde girl. Just missed you upstairs. Wanna meet for coffee? **T9425**

WOW!

2/23/01, 6PM, Potrero Center. We made eye contact. Me: tall, dark shopper. You: awesome BF, incredible eyes. I was only able to say "hi". Coffee? **T9232**

BECKY FROM SPUNOE

Danced together, both excited about Tiesto. Me: Ferrari guy. You: not - could I believe it?? Loved your moves. Dance again sometime? **T9221**

3/3, CONNECTICUT YANKEE

You: AF with long black hair. Me: WM with goatee. It's criminal to dance like that and leave suddenly. Let's try again. **T9196**

3/5 FILLMORE 22

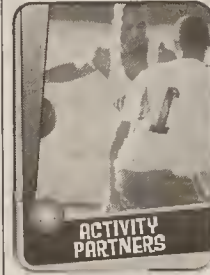
You: Asian, purple hair, glasses, bomber jacket. Me: smiling Asian female, brown jacket, as you let me go on the bus first. **T9198**

LIKE TO PLAY PINBALL?

I met you in a bar a week ago Saturday, next to movie theater in Concord. Let's get together for that game or anything else. **T9192**

BART FROM GLEN PARK...

2/21 10:45am. You: red jacket, jeans. Me: blue jacket, jeans, black umbrella, off at Powell. Call and let's talk! **T9044**



ACTIVITY PARTNERS

TRAVEL PARTNER

SF seeks same to join me on a cruise tour to China in November. **T9632**

FRIENO

Tomboy, 48, intelligent, shy, articulate, iconoclastic, and trustworthy, seeks friend with similar qualities. **T9590**

TO DRESS OR NOT TO DRESS

Attractive, happy couple (Asian female, Caucasian male) looking to explore clothing-optional beaches for fun and friendship. **T9579**

HARBIN HOT SPRINGS RIDE SHARE

Looking for companion for a daytrip to Harbin hot springs on either Saturdays or Wednesdays. I'll drive. I'm a 27 year-old who's new to SF. **T9462**

LET'S TAP

I am looking for tap dance partners to work out with for fun and exercise. All levels and all genders welcome. **T9468**

LET'S GO FOR A RIDE

Fit, healthy, active man, 50s, seeks similar for companion on cross-country bicycle ride, tentative destination Charlotte, NC. Duration indefinite. **T9244**

LOOKING FOR A FRIEND

Caucasian, married female, 48, into art galleries, bookstores, walks, window-shopping, cafes. Straight female or gay male of any race, please respond. **T9236**

LUNCH AND CONVERSATION

Educated, sociable, professional, broadened single men and women, 50+, meet at Dim Sum restaurant in the Bay Area once per month. **T5777**

SEEKING SALSA PARTNER

Clean-cut, athletic HM, 6'1", dark/hazel, seeks outgoing SF, 22-37, who loves dancing as much as I do. **T9178**

NEED SOME CHEERING UP

DWM, 25, two children, feeling a little depressed, seeks someone to help me recover from the pain of the divorce. **T9188**

CHRISSY FIELD, ANYONE?

PF, 33, wants to get moving before things start to spread. Girls, let's meet for morning power walks and coffee! **T9055**

NATURE LOVER

Adventurous, independent, outdoor-loving male seeks folks who love to explore the Bay Area's wild places. All ages, hikers and birders welcome. **T5337**

FRIENOS

SWF seeks other fun and interesting women to go out dancing, see live music, in San Francisco and East Bay clubs. Friendly and considerate, please. **T9129**



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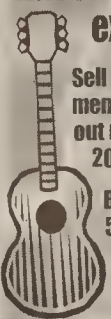
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THE SAN FRANCISCO BAY
GUARDIAN

Classified Index

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Ad Deadlines

LINE ADVERTISING: Copy, space reservations, art and payment must be submitted before Monday, 5 p.m.

DISPLAY ADVERTISING: Copy, space reservations, art, and payment must be submitted by 2 p.m. on the Friday prior to publication.

CONNECTIONS & 18+: All ads must be submitted no later than 2 p.m. on the Friday prior to publication.

Placing An Ad

BY PHONE:

Call the Classified Department at (415) 255-7600 Monday through Friday from 8 a.m. to 6:00 p.m.

BY FAX:

Fax your ad 24 hours a day to the Classified Department at (415) 621-2016.

BY MAIL:

Use the Classified order form in this section and mail to Bay Guardian Classifieds, 520 Hampshire Street, San Francisco, CA 94110.

BY E-MAIL:

Send your ad copy to classifieds@sfbg.com and we'll call or e-mail back your quote within one business day.

IN PERSON:

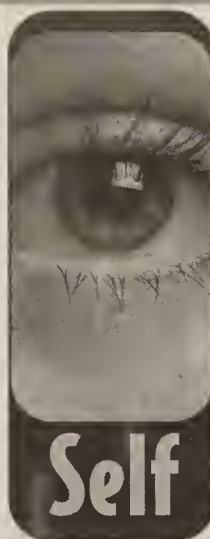
Visit our offices Monday through Friday 8:30 a.m. to 5:00 p.m. at 520 Hampshire Street (at Mariposa Street).

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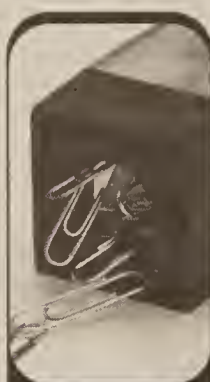
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FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 246328
The following person is doing business as KATHY OERANGI LOAN PROCESSING, 1826 Broderick St., #22, San Francisco, CA 94115; Kathy Oerangi, 1826 Broderick St., #22, San Francisco, CA 94115. Registrant commenced business under the above fictitious business name on the date January 22, 2001. This business is conducted by an individual. Signed KATHY OERANGI. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, Deputy County Clerk on January 29, 2001. March 14, 21, 28 April 4, 2001. L# 352401

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gallery 7pm
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FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 247278
The following person is doing business as Tina Stromsted, PHD, MFT, ADTR, 781 Cole Street, San Francisco, CA 94117: Nathalie Pierrepont Stromsted (Tina), 781 Cole Street, San Francisco, CA 94117. Registrant commenced business under the above fictitious business name on the date March 1, 2001. This business is conducted by an individual. Signed Nathalie P. Stromsted. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on March 8, 2001. **March 14, 21, 28, April 4, 2001. L# 352402**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 246184
The following person is doing business as dBAR FOR WOMEN & FRIENDS, 1550 California Street, San Francisco, CA 94109: SANDRA M. YASAH, 481 Lincoln Circle, #7, Millbrae, CA 94030. Registrant commenced business under the above fictitious business name on the date January 22, 2001. This business is conducted by an individual. Signed SANDRA M. YASAH. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on January 22, 2001. **March 14, 21, 28, April 4, 2001. L# 352404**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 246697
The following person is doing business as SHERPA CONSTRUCTION, 38 Oaklawn Dr. #1S, Daly City, CA 94015: Ang B. Serpa, 38 Oaklawn Dr. #1S, Daly City, CA 94015. Registrant commenced business under the above fictitious business name on the date January 1, 2001. This business is conducted by an individual. Signed Ang B. Serpa. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on Feb. 13, 2001. **March 14, 21, 28, April 4, 2001. L# 352405**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 246993
The following person is doing business as QUICKIE CAR TOONS, 909 Wisconsin St. #1, San Francisco, CA 94107: Gus O'Angelo, 909 Wisconsin St. #1, San Francisco, CA 94107. Registrant commenced business under the above fictitious business name on the date January 1, 2001. This business is conducted by an individual. Signed Gus O'Angelo. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, February 26, 2001. **March 14, 21, 28, April 4, 2001. L# 352406**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 247367
The following person is doing business as OIVINE CHAI, 1250 Grove #7, San Francisco, CA 94117: Angela L. Wilson, 1250 Grove St. #7, San Francisco, CA 94117. Registrant commenced business under the above fictitious business name on the date March 12, 2001. This business is conducted by an individual. Signed ANGELA L. WILSON. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on March 12, 2001. **March 21, 28, April 4, 11, 2001. L# 352501**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 247436
The following person is doing business as TODD HEAPY PHOTOGRAPHY, 168 Laidley St., San Francisco, CA 94131: Todd Heapy, 168 Laidley St., San Francisco, CA 94131. Registrant commenced business under the above fictitious business name on the date March 15, 2001. This business is conducted by an individual. Signed TODD HEAPY. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on March 15, 2001. **March 21, 28, April 4, 11, 2001. L# 352502**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 247373
The following person is doing business as CARLOS WELDING, S20 Buchanan Street, San Francisco, CA 94102: Carlos Barrios, 1134 Peralta Street, Oakland CA 94607. Registrant commenced business under the above fictitious business name on the date March 13, 2001. This business is conducted by an individual. Signed CARLOS BARRIOS. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on March 13, 2001. **March 21, 28, April 4, 11, 2001. L# 352504**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 247523
The following person is doing business as THE WILD HEART AFFAIR, 1231 Market Street, San Francisco, CA 94103: Daniel Matsumoto, 884 Lurline Drive, Foster City CA 94404. Registrant commenced business under the above fictitious business name on the date March 19, 2001. This business is conducted by an individual. Signed Daniel Matsumoto. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on March 19, 2001. **March 21, 28, April 4, 11, 2001. L# 352505**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 319262
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of EARLDEAN MARSHALL HITZ For Change Of Name. The application of EARLDEAN MARSHALL HITZ for change of name, having been filed in Court, and it appearing from said application that EARLDEAN MARSHALL HITZ has filed an application proposing that Her name be changed to EARLDEAN MARSHALL. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 30th day of April, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Oated this 28th day of February, 2001. Ronald E. Quidachay, Judge of said Superior Court. **MARCH 7, 14, 21, 28, 2001. L# 352301**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 319227
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of PHILIP KAM HWA CHEUNG For Change Of Name. The application of PHILIP KAM HWA CHEUNG for change of name, having been filed in Court, and it appearing from said application that PHILIP KAM HWA CHEUNG has filed an application proposing that Her name be changed to PHILIP CHANG. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 1st day of May, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Oated this 27th day of February, 2001. Ronald E. Quidachay, Judge of said Superior Court. **MARCH 7, 14, 21, 28, 2001. L# 352302**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 319665
SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO 400 McAllister Street, m San Francisco, CA 941024S14. Petition of SEAN SAMUEL BREACH For Change Of Name. TO ALL INTERESTED PERSONS: Petitioner SEAN SAMUEL BREACH for decree changing name as follows: Present Name SEAN SAMUEL BREACH to Proposed Name SEBAZTIEN. The Court Orders that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. May 21, 2001, at 9:00am Oept: 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated this 16th day of March, 2001. Ronald E. Quidachay, Judge of said Superior Court. **March 21, 28, April 4, 11, 2001. L# 352503**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 319543
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of SUZANNE LEE PRUDHOMME For Change Of Name. The application of SUZANNE LEE PRUDHOMME for change of name, having been filed in Court, and it appearing from said application that SUZANNE LEE PRUDHOMME has filed an application proposing that Her name be changed to ZANNE PRUDHOMME DEJANVIER. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 14th day of May, 2001, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 12th day of March, 2001. Ronald E. Quidachay, Judge of said Superior Court. **March 28, April 4, 11, 18. L# 352601**

ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME
FILE# 232488
The following person have abandoned the use of the fictitious business name known as: FOUNTAIN PIZZA & RESTAURANT, Located at: 300 Plymouth Ave., San Francisco, CA 94112. The fictitious business name referred to was filed in the County of San Francisco on: JUNE 18, 1999. Name AND ADDRESS OF REGISTRANTS: BASIM AL-ABOODI, 166 Harvard St., San Francisco, CA 94134. This business was conducted by an Individual, signed Basim Al-Aboodi, Owner. Oated: January 24, 2001. **March 28, 2001. L# 352603**



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\$530 + 1/3 utilities. April availability. For smoker over 35. Lower Potrero Hill. More info: 415-551-1312.

\$550 Glen Park - Room w/ view in sunny house w/ parking. Ref#5375. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$550+ Pacific / Taylor- Sunny, view, clean, quiet, cable, closet, transportation, safe. Prefer female. Professionals, artists, writers, students. Requires a quiet person. (415) 563-2176.

\$600 HAYES VALLEY/LWR HAIGHT (Oak @ Fillmore) - to share with 22yo GM and 2 others. Deck - Yard - Other roommate is a bi-female. 21. I have a small dog. (#27728) - We have over 600 rooms! - RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$600 including utilities - Room Available in four bedroom house, with ocean view, close to freeway. No pets. (650) 755-3441.

\$600 INNER SUNSET (11th AV @ Lincoln) to share with 37yo SF and 4 others. Yard - Parking - 2 rooms avail. Other room is \$1000/mo. and has 2 large walk-in closets. No use of the kitchen. (#27736) - We have over 600 rooms! - RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$650 and up, 1000's of great units, maps and photos, give us a call or visit our web site! www.metrorent.com (415) 563-7368.

\$650 CASTRO/EUREKA VALLEY (Walter @ 14th St) to share with 26yo SF and 2 others. D/W - Straight couple seeks flight attendant roommate, small room (8x10) from April 1 to October 31. (#27768) - We have over 600 rooms! - RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$700 NO8 HILL (Sacramento @ Polk) to share with 25yo SF and 4 others. O/W - W/O - Five women living in a rooming house. Very clean. Small room is available (#27737) - We have over 600 rooms! - RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$700 plus utilities, 1st + 2 mo. deposit (Haight Fulten/Stanyan). Small room w/loft, 7month lease, no pets. (415) 750-9603.

\$700 RUSSIAN HILL (Union @ Mason) to share with 32yo SF, W/O - Utilities included. Seeking a quiet professional. Room can be furnished or unfurnished. Laundry available but not included. Short term renters welcome! (#27730) - We have over 600 rooms! - RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$750 Mission Incl. utilities Share 2 Bedroom, must love pets. Very sunny! Call (415) 522-0620.

\$750 NOE VALLEY (25th street @ Grandview) to share with 32yo SF and 3 others. Yard - H/W Floors - D/W - W/O - F/P. All have active social lives. We are looking for someone who is clean, responsible, past the party stage, kind to animals & environmentally thoughtful. (#27718) - We have over 600 rooms! - RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$775 NOE VALLEY (Alvarado @ Castro) to share with 35yo SM. Deck - Located in the desirable and safe Noe Valley area close to 24th St. Apt. is on the top floor of a 3 story building and has a nice view. Medium sized room (12 x 14) with large, wall to wall closet, unfurnished. Must be stable, quiet, employed female with good credit. Please non-smoker and no drugs. (#27722) - We have over 600 rooms! - RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$800 BERNAL HGHTS - share 2br/1ba house with female non-smoker. Rent includes garage space and laundry facilities. Fireplace, skylights, garden, great view, great transportation access! 100% available. www.metrorent.com (415) 563-7368.

\$800 POTRERO - share 3br/2ba house with female non-smoker. Cats already in house. YOUR PETS ARE NOT ONLY OK, BUT WELCOME! Exceptional view, hardwood floors, garden, deck, laundry, fireplace, private bathroom! 100% available. www.metrorent.com (415) 563-7368.

\$800 SF Portola - Share 2 bedroom large sunny house, including yard with gay man. Own private room. Info (415) 656-1722.

\$850 CASTRO - share 3br/1ba flat with 2 male non-smokers. Sunny, top floor 6 room flat. Room features bay window, gas fireplace, built-in shelves! 100% available. www.metrorent.com (415) 563-7368.

\$850 CASTRO/EUREKA VALLEY (Landers @ Dolores) to share with 49yo GM and 2 others. Deck - Yard - H/W floors - W/O - Other renter, gay male in his 30yr. Friendly, tidy, considerate, share bathroom with one person in house. (#27757) - We have over 600 rooms! - RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$850 COLE VALLEY (Frederick @ Clayton) to share with 30yo SM and 3 others. Yard - H/W Floors - F/P - 3 hard working easy going roommates looking for same. (#27762) - We have over 600 rooms! - RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$850 Glen Park - Room in house w/ yard & Washer / Dryer. Cats ok. Ref#5308. The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$850 RUSSIAN HILL - share 2br/1ba flat with male outside smoker. Victorian, hardwood, dishwasher. Spacious room for rent! 100% available. www.metrorent.com (415) 563-7368.

\$875 Outer Mission- Female, share furnished 3bed/1bath Victorian. N/S, N/D. No pets. Phone NOT included. Available 04/01/01. nancyfreund@aol.com; nancy@nterreal.com; (415) 841-1449

\$875 PACIFIC HGHTS - share 3br/2ba flat with 2 male non-smokers. Dishwasher, excellent view of city lights, garden, laundry. No smokers please! 100% available. www.metrorent.com 415-563-7368.

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\$925 COW HOLLOW - share 3 br/2ba flat with 2 others. Laundry, hardwood, spacious room! 1000fis available www.metrorent.com (415) 563-7368.

\$950 USF/LAUREL HGHTS - share 3br/3bath flat with 2 male non-smokers. Hardwood, yard, patio, laundry, dishwasher, private bath, new kitchen! 1000fis available www.metrorent.com (415) 563-7368.

\$995 NOE VALLEY (21st Street @ Sanchez) to share with 34yo GM and 2 others. Deck - Yard - H/W Floors - D/W - W/O - F/P - SHORT TERM rental available in awesome view home available for the next 3-6 mos. great for new arrivals or long-term visitors - discounts for longer stays! Master bedroom suite with private bathroom and deck (~450 sq ft), lots of on street parking (#27776). We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

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\$650 Castro Valley - Share nice house with easy going GWM, 46. Near BART, freeways. Shared utilities. Chris (510) 581-2297.

\$850 BERKELEY/BERK HILLS - share 2 br/1 bath house with 1 female non-smoker. Hardwood, yard, laundry, modern kitchen, lots of windows, lots of storage, very large yard! 1000fis available www.metrorent.com (510) 845-7821.

Shared Housing, Other

\$500, S. SF. Includes utilities. Room has separate entrance. For single occupant. Call Eduardo, (650) 624-9880.

\$575 Daly City - Single only, No smoking, No drinking, No pets, including utilities. Call (415) 298-7848.

\$800 N. Oakland share 2 BR/1.5 bath, house w/ 1 male, hw flrs, W/O, large yard, shared util., nr Ashby w/ easy freeway access. (510) 653-7723

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\$1100 NOB HILL Studio... Cat Ok, HW Floors, (#46789) — We have over 600 rooms! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$1275 HAYES VALLEY/LWR HAIGHT 1 BR... Cat Ok, FP, Yard, (#46752). Free preview with photos at www.renttech.com — We have over 1500 vacancies in SFI — RENT TECH (415) 863-7368. Fee/Guarantee.

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\$1395 UPWR NOB HILL STUDIO. Edwardian, completely refurbished. New kitchen with granite counters, lots of closet space. Yard, laundry next door. Visit our cat! 1000fis available! www.metrorent.com (415) 563-7368.

\$1445 COW HOLLOW STUDIO. Victorian, hardwood, garaged parking (fee), laundry! 1000's available www.metrorent.com (415) 563-7368.

\$1475 & UP - Studio's 1, 2, & 3 Bedrooms. 1 Month Free Rent. Parkmerced 3711 19th Avenue. *subject to change (415) 337-7608.

\$1500 LWR PAC HEIGHTS 1BR. New paint, clean, sunny. Hardwood, city lights view, garaged parking, laundry. Dog negotiable, cat ok! 1000fis available www.metrorent.com (415) 563-7368.

\$1500 MARINA/COW HOLLOW Studio... Garage, W/O, HW Floors, (#46680). Free preview with photos at www.renttech.com — We have over 1500 vacancies in SFI — RENT TECH (415) 863-7368.

\$1600 BERNAL HGHTS 1BR Δ Victorian, deck, exceptional view. Pets are negotiable! 1000fis available www.metrorent.com (415) 563-7368.

\$1600 CASTRO/EUREKA VALLEY 1 BR... W/O, HW Floors, Yard, Deck, (#46797). Free preview with photos at www.renttech.com — We have over 1500 vacancies in SFI — RENT TECH (415) 863-7368. Fee/Guarantee.

\$1750 NOE VALLEY 1BR. Victorian, hwd., roofdeck, decorative fireplace. Large rooms with high ceilings. Cat ok! 1000fis available. www.metrorent.com (415) 563-7368.

\$1795 RUSSIAN HILL 1 BR... Cat Ok, W/O, HW Floors, (#46686). Free preview with photos at www.renttech.com — We have over 1500 vacancies! — RENT TECH (415) 863-7368. Fee/Guarantee.

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\$2000 NOE VALLEY 2 BR 2 BA... Cat Ok, Garage, FP, W/D, Deck, (#46762). Free preview with photos at www.renttech.com — We have over 1500 vacancies in SFI — RENT TECH (415) 863-7368. Fee/Guarantee.

\$2000 POTRERO HILL 3 BR... Garage, W/D, (#46800). Free preview with photos at www.renttech.com — We have over 1500 vacancies! — RENT TECH (415) 863-7368. Fee/Guarantee.

\$2200 PACIFIC HEIGHTS 2 BR... Cat Ok, FP, W/D, HW Floors, (#46781). Free preview with photos at www.renttech.com — We have over 1500 vacancies! — RENT TECH (415) 863-7368. Fee/Guarantee.

\$2400 RICHMOND/SEACLIFF 3 BR 2 BA... Garage, FP, Yard, Deck, (#46700). Free preview with photos at www.renttech.com — We have over 1500 vacancies! — RENT TECH (415) 863-7368. Fee/Guarantee.

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\$895 RICHMOND/SEACLIFF Studio... HW Floors, Yard, (#46791). Free preview with photos at www.renttech.com — We have over 1500 vacancies! RENT TECH 863-7368. Fee/Guarantee.

Rental Housing, East Bay

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\$1200 BERKELEY/N BERK 1 BR. cat ok, hardwood floors! 1000fis available. www.METRORENT.COM (510) 845-782.

\$1725 Berkeley - 2 Bdrm Duplex. Victorian, yard, parking, very large unit, nice, quiet area. Blake. # 896862-G. Homefinders 510-549-6450. Fee/ Guarantee. www.HomefindersList.com. More Available, visit our office or website!

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\$950 Lake Merritt - 1 Bdrm Apartment. Balcony, new carpet and appliances, sunny. Madison. #284603-G. Homefinders 510-549-6450. Fee/ Guarantee. www.HomefindersList.com. More Available, visit our office or website!

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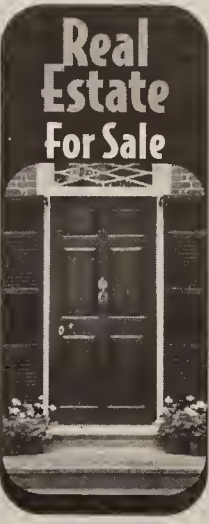
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Aries

March 21 – April 19

The planet in charge of music is in Aries these days, so you're much more likely to hear music of the "I've got an irresistible beat in my soul that demands to be set free" variety and less of the "I wrote this song so I'd have something to sing while wearing my new flashy outfit (and by the way, please purchase my CD)" kind. Find the beat this week.

Taurus

April 20 – May 20

Many Taureans take pride in being obnoxiously sane. Trauma and drama roll off their thick bovine hides without making a dent. If you are one of those Taureans, the temporary episode of madness scheduled for this week will confuse you. If you're the other kind, sit back and enjoy the show.

Gemini

May 21 – June 20

Authors, poets, scribblers, gossips, busybodies, and compulsive confessors of past scandal rejoice! Jupiter is in Gemini, which means the whole world will have to get a little more literate, and Geminis excel at words. In fact, you've probably got more words than anybody these days. Why not do something artistic with the excess?

Cancer

June 21 – July 22

Hitting is wrong. Bigotry is also wrong, and tormenting little kids is wrong, and wearing plaid with stripes is also wrong. People may try to confuse you regarding what is right and what is wrong this week. Keep your perspective as unadorned as possible.

Leo

July 23 – Aug. 22

The love goddess is insane this week, but she still thinks you're cute. And who's a demented love goddess is certainly preferable to no love goddess at all, your plans are currently subject to disruption by wacky females of all varieties. Watch out for wild women, maenads, hussies, hos, strumpets, crazy ladies, and rioting grrrls.

Virgo

Aug. 23 – Sept. 22

Let's just outlaw language altogether. After all, some people use it to commit crimes, spew obscenity, and seduce others into doing things they shouldn't. Unfortunately, there doesn't seem to be a way to restrict speech to the exclusive use of nice people. You may encounter ugly words this week, but you don't have to listen.

Libra

Sept. 23 – Oct. 22

Libras love dichotomies. Not so they can choose sides — that's reserved for all those judgmental types and talk-radio hosts. Libras love good and evil, black and white, rich and

March 29–April 4, 2001

poor things, because a Libra who lacks two sides of a controversy to weigh is idle, useless, and possibly obsolete. Be active and relevant this week: seek out opposing opinions.

Scorpio

Oct. 23 – Nov. 20

There are four signs I've never fallen in love with (yet), and Scorpio is one of them. And speaking of love, there are many people who would love you if they were to meet you, but they haven't (yet). You'll only find them if you explore new situations. Change your patterns this week.

Sagittarius

Nov. 21 – Dec. 21

Jupiter, the ruling planet of Sagittarians, is frequently associated with travel. And right now it's in Gemini, which is directly opposite from Sagittarius, acting sort of like that great big dude who lurks behind the metal detector at the airport, ready to make a great big noisy deal about your forgotten metallic objects. Someone will try to slow you down and make you late this week.

Capricorn

Dec. 22 – Jan. 19

Capricorns are old-fashioned. They prefer vintage to futuristic, retro to modern, and old school to the next big thing. However, Capricorns are also sensible enough to realize that the best answer when choosing between two extremes is "both." Put some vintage touches on your future this week. Combine something from then with a healthy dose of now, and expand your options.

Aquarius

Jan. 20 – Feb. 18

Every once in a while life hands you the sort of foolproof excuse that can be used to get out of virtually any unpleasant situation. Sometimes this excuse is valid for months and is versatile enough to force the canceling of several different appointments you'd rather not keep. Occasionally, however, we run across a lame excuse that appears brilliant until carefully pondered. Somebody will try to confound you with the latter this week, so carefully examine any excuses you receive.

Pisces

Feb. 19 – March 20

Fish have these little flotation bladder things that keep them from sinking to the bottom along with the scum and muck and beer cans and missing gangsters. Humans don't. Pisceans sometimes have psychic flotation bladders, but you have to concentrate in order to use them. If anything tries to pull you down to the depths with the bottom dwellers this week, remember that ascending back toward the surface is always an option. ❖

Contact Charon Dunn at P.O. Box 191434, S.F., CA 94119 or charon911@yahoo.net.

Career Buffet

April 11



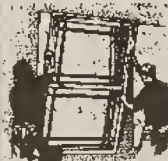
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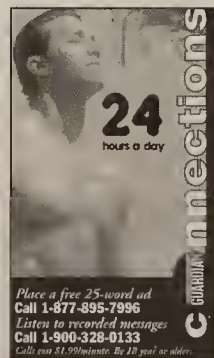
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8'X10' area rug (berber), cream
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Animal Communication with Marta Williams. Consultations & Classes. www.marta.org. (707) 829-8186.

Cat Batman - 5yrs, OSH, tuxedo, very affectionate. Good as sole pet, indoor only. Neutered, tested, shots. \$55 donation Purrs (510) 443-4698.

Cat - Brenda 14 years. DSH. Tortoise shell. A real love bug. Spayed, tested, shots. \$60 donation. PURRS, (510) 444-3204.

Cat Fluffy Fred - 14.5yrs, OHL, Charcoal grey Main Coon, sweet couch potato. Neutered, tested, shots. \$55 donation Purrs (510) 444-3204.

Cat Gladys - 6yrs, OSH, tortoise shell, very sweet and personable. Spayed, tested, shots. \$60 donation. Purrs (510) 444-3204.

Cat Iggy - 11 months, OSH White/tabby markings. Very sweet, but shy until he know you. Good with one other cat, indoor only. Teutered, tested, shots. \$55 donation Purrs (510) 843-4698.

Cat Jack - 7 yrs, OHL tuxedo, indoor/outdoor, playful and bright. Neutered, tested, shots. \$55 donation. Purrs (510) 444-3204.

Cat - Jessica 15 years. OSH. Brown tabby. Sweet and loving. Spayed, tested, shots. \$60 donation. PURRS (510) 444-3204.

Cat - Johnny 10 years. OSH black, FIV+, but healthy. Neutered, shots. Purrs has been sponsoring me for about 5 yrs. I am very lovable & want a new home instead of the foster home I'm in now. \$55 donation. Purrs (510) 444-3204.

Cat Judith - 4.5 yrs, OSH golden tabby mix. Shy until she knows you. Good as sole pet in a new attentive home. Spayed, tested, shots. \$60 donation (510) 444-3204.

Cat Lilian - 16yrs, OSH, lilac point Siamese, very sweet and affectionate. Abandoned by owner. Spayed, tested, shots. \$60 donation. Purrs (510) 444-3204.

Cat Molly - 7yrs, OHL tortoise shell, mellow, independent, needs a quiet new home. Spayed tested shots. \$60 donation. Purrs (510) 444-3204.

Cat Pat - 5yrs, OSH, Black. Very sweet. Spayed, tested, shots. \$60 donation. Purrs (510) 727-3616.

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Cat Tallulah - 6yrs, DLH, tortoise shell, likes to be outside, good as a sole pet, independent. Spayed, tested, shots. \$55 donation Purrs(510) 444-3204.

Cats - Moppet (male) & Mippet (female). 1 1/2 years. DSH. Grey tabbies. Both sweet and affectionate. Altered, tested, shots. \$115/pair donation. (510) 843-4698.

Oog - Beautiful Bouvier Des Flandre 2 yrs, female, spayed needs caring home. Well trained. (510) 654-0104.

Oog Lila - 3yrs, German/Australian Shepherd* Mix. Good w/kids, house trained. Spayed, Shots. \$100 donation Purrs (510) 444-3204.

Dog Travis - 1yr. Black/Golden Retriever Mix, housebroken, good w/kids, playful. Neutered, shots. \$100 donation Purrs (510) 444-3204.

Hamster Herman - Dwarf, grey/white, cute, needs a little socializing. Not good for young children. \$8.50 donation Purrs (510) 444-3204.

Kittens Available - 4.5 months and 7.5 months. Spayed, tested, shots. \$55 and \$60 donation. Purrs (510) 444-3204.

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Rabbit Bart 8mo., Brown/Black markings very playful, friendly. \$20 donation. Purrs (510) 444-3204.

Rabbit Beatrice - 1yr, white w/brown spots. Very cuddly and playful. \$20 donation. Purrs (510) 444-3204.

Rabbit Bette - 1.5 yrs, brown, very playful and warm. \$20 donation. Purrs (510) 444-3204.

Rabbit Chester - 11 months, albino. Responsive, affectionate. \$20 donation. Purrs (510) 444-3204.

Rabbit Chester#2 - 10mo, white w/silver nose and ears, very playful, affectionate, gets along great w/kids, gentle. \$20 donation Purrs (510) 444-3204.

Rabbit Pamela - 3yrs old, Albino, big girl, very mellow and sweet. \$20 donation. PURRS (510) 444-3204.

Rabbit Penelope - 1yr, albino white, "big girl", loads of personality, friendly. \$20 donation. Purrs (510) 444-3204.

Rabbit Portia - 1.5 yrs, White Albino, very soulful and sweet. Needs new loving home. \$20 donation. Purrs (510) 444-3204.

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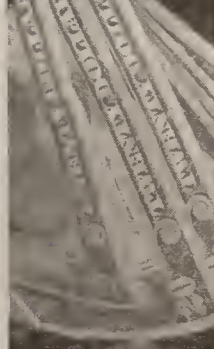
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'88 Edsel - 2dr Ranger \$7500. (415) 931-1101.

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84' Chevy Van 10 - white, excellent condition, interior finished, stereo, very cool. \$1500 080 Call (650) 359-0927.

'90 Geo Prism - 4dr, 5speed \$3850. (415) 931-1101.

'90' Jeep Wrangler - 96"000 miles, red. soft top, 2 dr., 6 cylinder, cd player, in great condition, recent full service. \$4500.00 Call (415) 344-0504.

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'96 Pontiac Sunfire - 2dr, sunroof, 5 speed \$3850. (415) 931-1101.

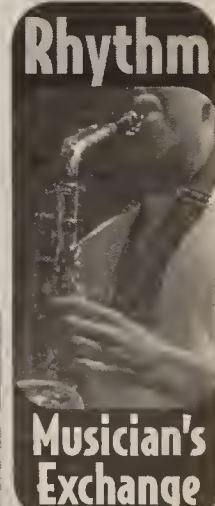
'97 Discovery SE7 - \$17,000 (415) 931-1101.

'98 Dodge Neon 40r. Auto. \$5,995. (415) 931-1101.

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Hi - my name is Balto and as you can see I'm a smiley fellow, and most people agree, pretty darn cute. I'm a one-year-old part German Shepherd and weigh about 54 lbs. People are really cool, but I'm kind of scared of the big city and other dogs, so I hope my adopters will take me out and help me get used to these wonderful things. I've heard I'm pretty smart and have lots of potential to learn the things I need to learn to be the best friend I can be. I will need grooming to remain dashing, and any kids in the home should be 10+. I'm ready if you are!

When you adopt Balto from The San Francisco SPCA, you'll get all the awesome goodies that come with pets from The San Francisco SPCA: a free first medical exam from a local veterinarian, temporary identification tags, and a medical assistance plan. All this and an outstanding dog for \$35(including tax).



Balto (#135955)

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www.sfsPCA.org



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BAND IS LDDKNG FOR A NOISE GUY. Scratching, sampling, percussionists or whatever it takes to add texture and ambience to our sound. Hi energy alt rock sounds meets techno. w/strong melodic commercial sense. Very serious only. Career oriented. Paul (415) 674-6892.

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Bassist Needed!

Punk-Pop band with label, album out, Summer tour and recording needs permanent bass player to play in HOTBOX exclusively. You are: a kick-ass bassist with a mature, modest and professional attitude who can play fast and hard with pro-gear, experience, sense of humor, own transpo, available to rehearse at least twice a week. No hard drugs or other annoying problems. Call (415) 206-1919 or email: mel@hotbox.org.

Bassist Sought, The Tabloids have 2 cds, significant airplay, international media exposure., popular website, paying gigs, business plan, legal representation, annual bonus. "Lou reed meets the Clash." Seek dedicated player with stage & recording experience, gear, transportation, a desire to be part of an excellent team in an atmosphere of mutual respect. (510) 428-9866.

Bluegrass singer/ guitarist wanted by mandolin/ guitar player - sing/ play bluegrass duets. Have experience with bluegrass. Sorry, no beginners. Russell (415) 750-1846.

Blues Bands Wanted to play Saturday nights @ Inner Sunset bar. Soulful Intimate space. Contact Tanya Thurs. 11-5. (415) 661-4340.

Boukaka from Congo - and his American band in Palo Alto, are auditioning female harmony vocalists, also congas and percussion. Tony 650-365-6121.

Cello throat & Percussion sought for industrial noise, experimental, punk/22nd century classical ensemble Studio, CDs, tours www.mp3.com/filthmilk (415) 412-9259.

Drummer needed - Solid, dedicated intelligent. Willing to learn material. Influences: Swervedriver, Ride, Dinosaur Jr., Mould. We have cd & kit if nec. (510) 864-8836.

Drummer Wanted - for quartet. Blues and related rock, vocals a+. SF rehearsal - Gary (415) 665-2082.

Drummer Wanted - SF original alternative rock band with CDs and radio airplay seeks drummer with eclectic skills who doesn't speed up and can play softly, yet creatively as song and club size demands. Jay (650) 869-5203 MathnerdJay@aol.com.

Feeling Bored?

Quality, experienced keyboardist/songwriter available to spice up your band. Imagine Hammond/piano/synth sounds, great equipment and the ability to travel thru diverse musical landscapes. Prefer focused jam band or Jazz-Funk. Think: Galactic, MMW, SCI, Meters, Maceo, GD's, Zero, Miles. Long resume, easy going attitude, team player. Call Jim now at (415) 383-2308.

Female Musicians with Stage presence needed for live Funk & Soul project (vocals, bass, drums, guitar, DJ etc.) Music already written, CD already recorded. There are lots of shows this summer, so lets rehearse! (415) 298-6048.

Female vocalist looking to join jazz group. Please contact at the following message phone number. (650) 868-2364

Female vocalists and instrumentalists with experience for upscale rock/pop/jazz/R&B by keyboardist/songwriter. Call Jeff at (510) 893-5141.

Guitar and Keyboardist Wanted - S.F. original modern rock band with **National Top 30 hit**. Must be free to tour. Positions include employment with benefits. Influences Beatles/ Stones/ U2/ Wallflowers/ Verve/ Oasis. Call/ Leave message (415) 292-5558 ext: 606.

Guitar and Keyboardist Wanted - SF cover band with major corporate Connections. Familiar with Top hits of 60's 70's 80's. Must have good image and experience live and touring. Fax or E-mail resume (415) 345-3646 marvellousshow@hotmail.com.

Guitarist for modern heavy psychedelic recording project needed **now**. Call (877) 497-5588 or (626) 255-3652.

Guitarist/ Front Person Wanted - Drummer and Bassist forming blues based rock band. Experienced, dedicated. Keyboards welcomed. (415) 474-5149.

Guitarist Needed to Breathe Life. Punk confidence, country simplicity. No copy cats or idol clones. Open new doors for us. (415) 540-3726.

Guitarist seeks players - to form a Lowdown Dirty Blues Band. Call D 415-682-8522.

Guitarist Wanted - for a punkabilly band. All songs original & Influences include Rev. Horton Heat. Call Sean (415) 333-4052.

Guitarist Wanted - to complete SF band. Wildly creative Goth/ Metal songwriters. Please call (415) 621-1747.

Hip Hop rappers wanted. Lyrically skilled only, for compilation album. 1-877-222-2476. True Noise Productions.

Jazz Singer Needs Female Band for Music Festival June 1st. Bass, drums and keys, possible guitar. Paying gig. (415) 587-8541.

Keyboards Wanted for Neo/Funk/Soul Project- 3 nights a week, gigs or practice. Need someone ready to progress into a career in music. Nate (408) 578-5487. www.wefunkyou.com.

MC's/ Rappers where are you? Afro-Latin Hip Hop band 0-maya is looking for MC's. Regular MC's are Zion I and Raashan of Mission. Must be comfortable working with a band and **professional**. Contact Quincy (510) 526-8302.

Mongoloid Drummer needed for established balls-out high-energy Devo tribute. Be a precise, clean shaven, caucasian mutant, ready to travel. Loid (415) 587-5355.

Multi-instrumentalist wanted to create eclectic electronic/acoustic compositions on current project. Recording/gigs. Contact Ebon (510) 985-3039.

Need Male Country Singer - Must accompany himself on guitar. For gig at Great American Music Hall. Songs, "Amazed" by Lone Star & "Something that we do" by Clint Black. Auditions at The Mint Bar, 1942 Market Street, in S.F. Sunday, 4/08/01 1pm-4pm - Contact the Mint 415- 626-4726.

Percussionist Wanted By Latin Funk R&B band. Must play congas & timbales & know all Latin styles. Martin 510-638-0789

Planiat/Keyboardist/Hammond B3 Player Wanted to join guitarist/vocalist, bassist & drummer. A mix of classic rock & roll, reggae, psychedelic styles. Contact 415-759-7014. www.joerizzo.com

Players wanted for odd, steady gigging, pop group reinventing. Need drummer, 3rd vocalist, instrumentals. Magnetic fields, nilsson, neutral milk hotel, early bowie. (510) 533 2099.

Pound your drums to dust. 8 armed drummer sought to complete our loud & fuzzy space rock trio. We've got the riffs & practice space if you've got the energy to set the room on fire. (415) 255-8992.

R&B female singers wanted for compilation album. Call 1-877-222-2476. True Noise Productions.

REWARD! for the safe return of my santa cruz guitar that was stolen from my home. Has logo on the 12th fret "scgc" \$500 no questions asked (415)934-8229

Riverbottom Nightmare needs a drummer to join our smoky/ whiskey drenched lounge act with a loose burlesque feel. Must appreciate dynamics & empty space. Our sound - Hey Big Spender meets David Lynch. Call Pandora (415) 642-FRE.

Sax Player Wanted For local jazz/funk band. 2 nights a week for gigs or practice (415) 948-7460

Seeking 2 Female Hearts - with voices for band. Mike (415) 731-3054.

Seeking Vocalist who plays guitar or keys and others with love for blues, and related rock. Seasoned singer/ lead guitarist wants others with serious aspirations for trio or quartet. SF rehearsals 415-665-2082.

Singer/ Songwriter Duo - looking for Bassist and Drummer for original band and reggae band. (925) 229-5482.

Singer Wanted Looking for dynamic/charismatic singer with good range. Influences: U2, Tool, Nick Cave, Morphine, Nirvana Aaron (510) 658-2949.

Songwriting Partner Needed Immediately! Be a pro & proficient on keys or guitar with basic ideas/melodies. I have mini-studio, contacts, soundtracks, lyrics, chutzpah & killer voice. Can we create fast & fun, down & dirty from a simple folksy love song, dance, hip, to Megapop? Call 415-789-8139.

SWM, Singer, Songwriter, Dysfunctional Guitarist iso Female Musician/ Artist counterpart. Age, Race, and/or religious mania irrelevant. Guitar player a big +. (415) 282-0655.

The Drowseeds Live rock show with SF's very own killer local band at The Hotel Utah, April 4th, at 9. www.drowseeds.com

Vocals Needed. SF's best Hard Rock group. Money, Gigs. Influences: Zeppelin, Tool, Floyd, Rage, early Metallica, Hendrix, Punk, Blues, Rap, Metal, Experimental... (510) 595-3446.

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Looking for band to share some unused rehearsal space time. Very large space-PA and drum kit provided. Weds all day and eve, Friday eve, Monday day/uptill 7pm) and other day times available. First, last anddeposit....3 month trial period. Call for more questions. (510) 658-2484 \$350/ month

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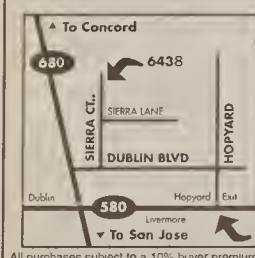
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Taylor Grey	(415) 882-9866 infosf@taylorgrey.com
TempTime	(415) 732-7520 jobsmonroe@aol.com
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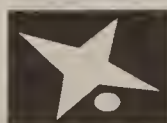
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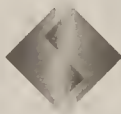
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For further information, please call the study coordinator:

(415) 476-9296 x: 313

Mark Jacobson, Principal Investigator

ucsf Positive Health Program

Research Group

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